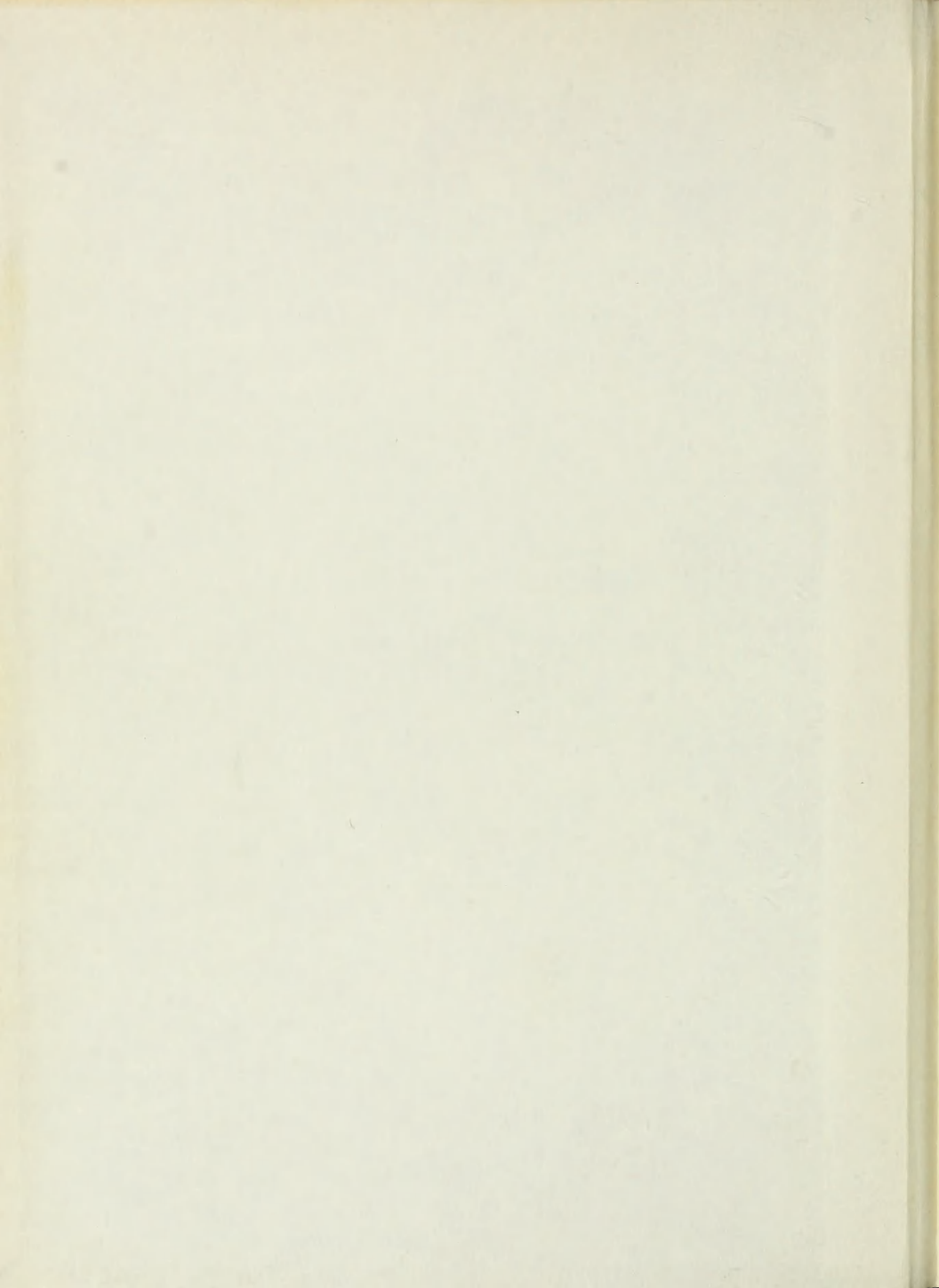




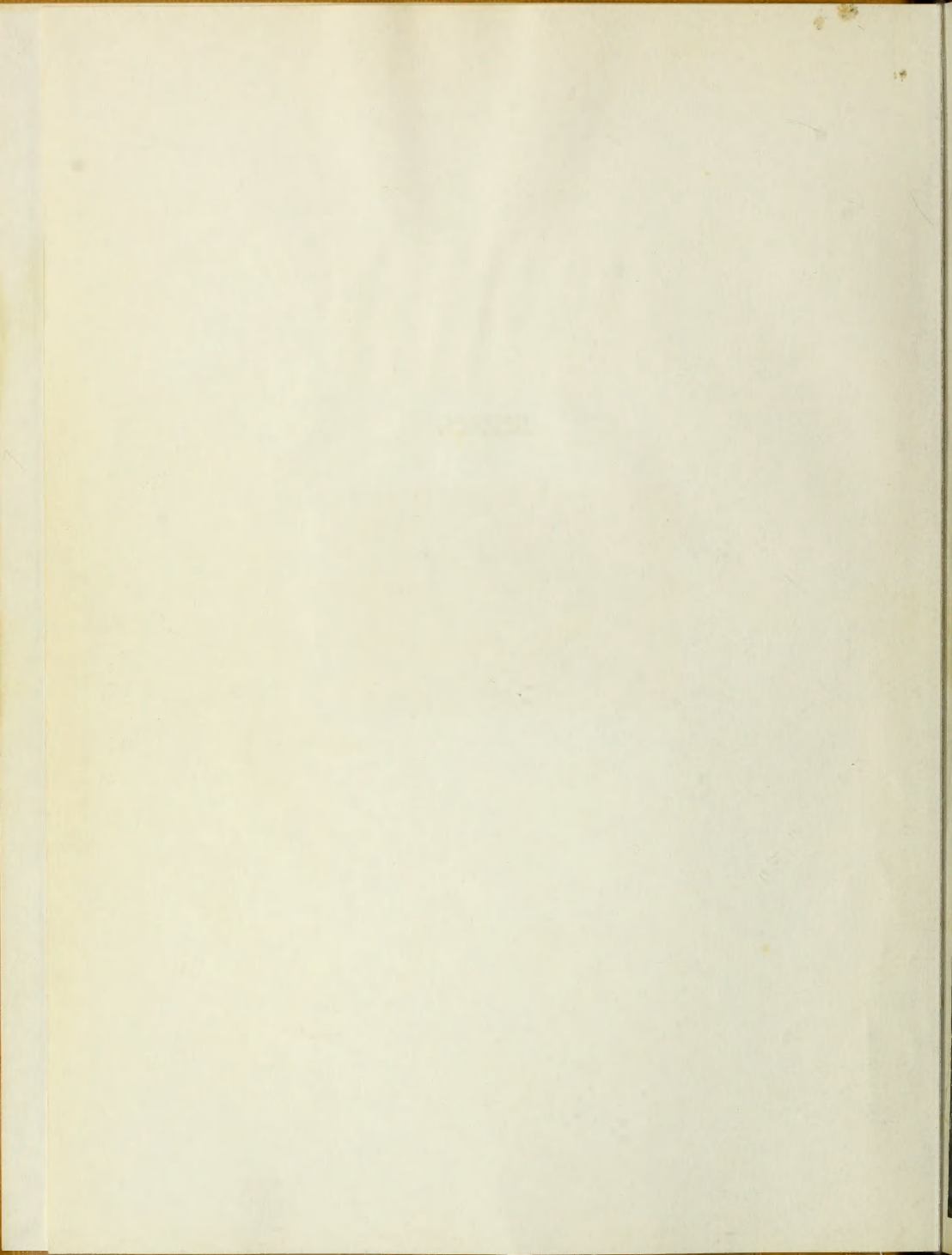
For Reference

Not to be taken from this room

327326

Every person who maliciously cuts, defaces, breaks or injures any book, map, chart, picture, engraving, statue, coin, model, apparatus, or other work of literature, art, mechanics or object of curiosity, deposited in any public library, gallery, museum or collection is guilty of a misdemeanor.

Penal Code of California,
1915, Section 623.



ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

JANUARY/FEBRUARY 1976 \$2.95





Henredon interprets the elegance of classic oriental design in Folio Eleven.

Each piece is significant. Many tastefully functional such as the table and chairs here.

Others, like the handsome china, become unique accents in living room or foyer.

Every style in this exceptional bedroom, dining and occasional collection

can be seen by sending \$1.00 for Folio Eleven brochure to

Henredon, Dept. A-176, Morganton, N.C. 28655.

Henredon

The 1976 Thunderbird. Could it be the best luxury car buy in the world?

The Private World of Thunderbird includes standard features like automatic transmission, power front disc brakes, power side windows, solid-state ignition. Not to mention air conditioning, vinyl roof, steel-belted radials and split bench seats. In addition there is an impressive list of added comforts and conveniences available to choose from.

Enter the Private World of Thunderbird for 1976.



*Shown: 1976 Thunderbird with
Optional Bordeaux Luxury Group,
Power Windows, Moonroof and
Convenience Group.*

The closer you look, the better we look. See your local Ford Dealer.

THUNDERBIRD

FORD DIVISION





Wendelighting®...
when you live with art.

Your art takes on new meaning when you install Wendelighting. Its bright, even illumination richly enhances color, texture and form. And, Wendelighting craftsmen separate and confine the light rays to the exact contour of art objects like this painting and sculpture. Wendelighting makes it all happen with precision optical projectors that are neatly concealed in the ceiling. It's Beautiful! Shouldn't you discover this remarkable lighting system? For a 28-page, full color brochure, send \$1.50.

Visit Our Culver City Showroom Designed by Cully Burdett of LaJolla



WENDELIGHTING
 DIVISION OF ERIC JACKSON & SON, INC.
 Dept. AD, 9068 Culver Blvd.
 Culver City, CA 90230 • (213) 559-4310

ARCHITECTURAL DIGEST

Established 1920

Publisher: Cleon T. Knapp

Editor-in-Chief: Paige Rense

Associate Editor: Sam Burchell; Managing Editor: J. Kelley Younger

Features Editor: Laurie Lewis; Assistant Editor: Suzanne Morrow

Editors-at-Large: Philippe Jullian, Paris; Valentine Lawford, New York; T.H. Robsjohn-Gibings, Athens

Editorial Coordinator: Deborah Raymond; Editorial Assistant: Maxine Smith

Contributing Editors: Atlanta, Doris Lockerman; Boston, Allan Albert, Estelle Guralnick; Chicago, Bess Winakor; Cleveland, Denise Rochford; Dallas, Ka Crosby Ellis; Houston, Gay McFarland, Lester J. Rutledge; London, Elizabeth Dickson, Elizabeth Lambert, Derry Moore; Miami/Palm Beach, Agnes Ash; Montreal, Tibby Leiby; New York, Peter Carlsen, Stephen Spector (Fine Arts); Philadelphia, Ellen Kaye; Puerto Vallarta, Jan Lavender; Rio de Janeiro, Ewa Grybowski; Rome, Helen Barnes, Robert Emmett Bright; San Francisco, Ruth Miller; Tokyo, Sam Jones; Tacoma, Harry Martin; Washington, D.C., Joyce Stetson Davis, Patricia Dane Rogers

Antiques Consultant: John Lincoln; Art Consultant: David W. Steadman

Graphics Director: Philip Kaplan

Associate Director: Charles L. Ross III; Graphics Assistant: Julie Palladino

Associate Publisher/General Manager: W.J. Boff

Controller: Everett T. Alcan

Production Director: A.E. Edmonds

Production Coordinator: Rebecca Gaddy; Assistant: Barbara Spector

Merchandising Manager: Kay Warmuth

Accounting Manager: Robert Speer

Accounting Supervisor: Nicholas Penta

Office Assistants: Florence Eglit, Emely Jordan, Georgia Garms, Charles Malevitis, Holly Franke, Virginia Frisch, Caroline Rapier

Executive Assistant: Linda Wallace

Circulation Director: Rosalie Bruno

Fulfillment Manager: Al Nelson; Assistants: Jan Edwards, Adria Betancourt

Advertising Director: W.W. Dotts

Eastern Advertising Manager: George H. Oestreich, Jr.

Account Managers: Theodore Pyrch, Michael Stanke, Mark Davis, Tupper Ha

Western Advertising Manager: Betty M. Bartol

Account Managers: Dick McLoughlin, Chris Moore, David Jeffrey

Executive Advertising Assistant: Pam Shields

Assistants: Dorothy A. Robinson, Susan Helms, Susan Franklin

Advertising Offices and Representatives: 5900 Wilshire Boulevard, Los Angeles, California 90036, 213/937-4740; 151 Union Street, Suite 602, San Francisco, California 94111 415/781-1888; 685 Fifth Avenue, New York, New York 10022, 212/758-9115; Midway Monahan/McCarthy & Associates, Chicago, Illinois, 312/368-8602; South: G. Carbona & Co., Marietta, Georgia, 404/993-5945; Southwest: Sutherland Associates, Dallas, Texas, 214/368-1972, 713/623-6162; Detroit: Sales Motivating Associates, Southfield, Michigan, 313/352-8333; New England: William H. Fields III, Boston, Massachusetts, 617/262-7532; United Kingdom: H.C. Anthony Gill, 74 Milton Road, Hampton Middlesex, England, 01-979-0606; Italy: Giuseppe Gatti, 6725 Allot Avenue, Van Nuys, California, 213/994-4462.

ARCHITECTURAL DIGEST IS PUBLISHED BY JOHN C. BRASFIELD PUBLISHING CORP., CLEON T. KNAPP, PRESIDENT; COLLEEN A. KNAPP, SECRETARY-TREASURER; VICE PRESIDENTS: W.J. BOFF, W.W. DOTTS, PAIGE RENSE. Executive and editorial offices located at 5900 Wilshire Boulevard, Los Angeles, CA 90036. Issued bimonthly in Jan., March, May, July, Sept. and Nov. Second-class postage paid at Los Angeles, Ca., and additional mailing offices.

SUBSCRIPTION RATES for the United States, its possessions, Canada and Mexico: one year (6 issues) \$17.25; two years (12 issues) \$34.50; and three years (18 issues) \$51.75. Foreign countries: one year (6 issues) \$19.25; two years (12 issues) \$38.50; and three years (18 issues) \$57.75. Single issues available at better newsstands at book stores at \$2.95. © John C. Brasfield Publishing Corp., 1976. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of ARCHITECTURAL DIGEST, Jan./Feb. 1976. Vol. 32, No. Please direct subscription correspondence and changes of address to ARCHITECTURAL DIGEST, P.O. Box 2415, Boulder, Colorado 80302.



ONLY
McGUIRE
 JOINS RATTAN WITH HAWAII

Send 50¢ for illustrated brochure to McGuire,
 38 Hotaling Place, San Francisco 94111

For further details consult your interior
 designer, and visit a McGuire showroom

New York Thurston/McGuire,
 964 Third Avenue
 Chicago 6-187 Merchandise Mart
 Cleveland 2800 Superior Avenue
 Grand Rapids Exhibitors Building
 Boston Gilbert Thurston Associates,
 45 Newbury Street

Atlanta Joe Sherry Associates,
 114-16th Street, N.W.
 Miami Joe Sherry Associates,
 285 N.W. 71st Street
 Tampa Joe Sherry Associates,
 602 N. Rome Avenue
 Dallas E. C. Dicken, Inc.,
 480 Decorative Center
 Los Angeles Robert Crowder & Associates,
 8417 Melrose Place
 Portland Stephen E. Earls Showroom,
 220 S.W. 1st Avenue
 Seattle Stephen E. Earls Showroom,
 103 South Main Street

Toronto McGuire CANADA
 41 Hazelton

Germany McGuire EUROPE
 Hans Kaufeld, Bielefeld
 Italy Lyda Levi,
 Via Durini 24, Milan
 France a Ngor, 8-10-12 rue
 Vauvilliers, Paris
 Britain Ebroplan Limited,
 1 Three Kings Yard, London
 Greece Saridis S.A., 11 G.
 Frangoudi Street, Athens



WICKER WORKS LOUNGE CHAIR C-155-B
WICKER WORKS OTTOMAN CO-175-B
JACK LENOR LARSEN FABRIC BUKHARA/ALLSPICE 2157/02

COPYRIGHT 1975 THE WICKER WORKS (PATENTED)

the wicker works

650 potrero avenue,
san francisco, california 94110

showing its
wicker collection
through your decorator

showrooms—san francisco, los angeles,
new york, chicago, dallas, houston,
miami, atlanta, portland, seattle,
denver, washington, philadelphia

TABLE OF CONTENTS

ARCHITECTURAL DIGEST



**January/February 1976:
Volume Thirty-Two/Number Four**

Cover: The Living Room of Truman Capote's vacation house in Bridgehampton, New York. Featured on page 80. Photographed by Richard Champion.

INTERIOR DESIGN

Darkness Defines Evening Mood 36
A Decorative Background for Art and Artifacts
Interior Design by Melvin Dwork

A Vista of Diamond Head 44
Seven Acre Beach Estate Designed for Sophistication in Hawaii
Interior Design by Stephen Chase of Arthur Elrod Associates

Designer's Personal Statement Realized 52
A Bold Approach Liberates Compact Dimensions
Interior Design by Sally Sirkin Lewis

Poetic Imagination in England 58
Romantic Charm for a City House and a Country House

Collage of Color and Comfort 68
Manhattan Residence Portrays a Framework for Entertaining
Interior Design by Michael de Santis, ASID

Antiques Dealer's Treasure Enclave 86
Graceful Selection Magnifies Small New York Apartment

Frank Lloyd Wright Revisited 92
Interior Design by John F. Saladino

Beyond a Classic Façade 106
Open Scale Encompasses Casual California Atmosphere
Interior Design by Robert Hutchinson, ASID

Bravura in Rome 112
A Designer's Daring Narrative Transcends the Rules
Interior Design by Stefano Mantovani

ART AND ANTIQUES

English Regency Furniture 40

American Narrative Paintings 100

SPECIAL FEATURES

The Collectors: Mr. and Mrs. Christian de Guigné III 26
Interior Design by Anthony Hail

Follies 74
French Dream Gardens of the Eighteenth Century

Architectural Digest Visits: Truman Capote 80

IN EACH ISSUE

Letters from Readers 6 / People Are the Issue 8 / Guest Speaker 12
Russell Lynes Observes 16 / Collector's Close-up 20 / Birthday 24
International Antiques 132 / International Art Market 136 / Paris
Notebook 140 / Wine 142 / International Properties 148 / Travel 158
Designed for Reading 162 / Previews 168



the craftsmanship of a Ming vase **327926**

Porcelain was developed in China a thousand years ago, but it reached its greatest achievements during the Ming Dynasty (1368-1644). The translucent beauty of a Ming vase was created by craftsmen who reworked old materials with a new hand, using colorations which have never been surpassed. It was the superb quality and color of Ming porcelain imported into Europe—and especially its blue—in the 17th and 18th centuries which was the ancestor of all the later great china and porcelain industries, from Delft to Meissen and Doulton. They found it cheaper to copy and imitate than to import the real thing—but no one ever was able to reproduce the unique craftsmanship of a true Ming vase.

The sure touch of a great craftsman—reinterpreting old materials, creating new ones, producing the truth of quality—always approaches art. That's true in porcelains or carpets, and in Georgia as in China. It's why Cabin Crafts is recognized as a standard in floor coverings. Many of its products are known as unique achievements in the industry, and have never been surpassed. It's still happening.

Maybe we should change our name to Ming.

the craftsmanship of Cabin Crafts Carpets

*Cabin Crafts
Carpets*



West Point Pepperell
CARPET AND RUG DIVISION
DALTON, GEORGIA 30720



We offer a unique collection of over 400 years of architectural art from two continents. Thousands of these adornments bearing the craftsmanship and elegance of a bygone era have been assembled and restored, ready to be used in homes, offices, restaurants, pubs or shops. We have items ranging in price from a few dollars to a few thousand dollars, and are able to provide you with something to fit your needs. Let us know of your interests and we will let you know what we have in our huge stock of doors, bevelled and stained glass windows, chimney pieces, lighting fixtures, hardware, iron work, carvings, and a multitude of other one-of-a-kind items. Our business is centered in one of Atlanta's early mansions conveniently located only a mile off of one of the main expressways, I-20 East, and we are open from 10 until 5 every day except Sunday. Phone: 404 525 0468.

**THE
WRECKING BAR**
of ATLANTA

Two Ninety Two Moreland Ave., N.E.
Atlanta, Ga. 30307 Ph. 404 525 0468

LETTERS FROM READERS

The Editors invite your comments, suggestions, and/or criticisms.
Address: Letters, *Architectural Digest*, 5900 Wilshire Boulevard,
Los Angeles, California 90036.

I have just arrived from Europe and think your photos and piece in *Architectural Digest* [September/October, 1975] are too delightful for words. I am very, very pleased. Your photographer is a genius, and so is your writer. How beautiful the whole magazine is.

Diana Vreeland
New York, New York

I found the September/October issue a delight. How beautifully *Millichope Park* was photographed. The exteriors soft and romantic, the interiors crisp and clean.

Jerome Zerbe
New York, New York

Viewing Dennis Abbe's Art Déco nightmare in your September/October issue was an experience nothing short of devastating. *Architectural Digest* has presented to its readers the type of faddish concepts it has always opposed—that which sets it apart from the myriad of decorating nonsense on our newsstands. My condolences.

Stephen Forrest Forte
Shreveport, Louisiana

Dennis Abbe's *Art Déco Fantasy* for Shirley Goldstein is just that: a beautiful, refreshing fantasy. Not only did he reinterpret shapes to update the look, but he maintained the unique spirit of the Art Déco period.

Marsha Carleton
San Francisco, California

I've consulted my European and American magazines dealing with interior decoration, but *Architectural Digest* is something different—a garden of miracles.

George Gouriotis
Larisa, Greece

I read the "Letters," and I hope you do not let architecturally inclined people put a crimp in your plans. I have read home interior magazines since the 1930s and followed the work of Elsie de Wolfe (Lady Mendl). I am in my senior years now, and *Architectural Digest* is a delight.

Gertrude D. Schwass
Evanston, Illinois

How can we thank you for the excellent article and the very beautiful photos of our house on the rue de Seine in the July/August number of *Architectural Digest*. When Philippe Jullian asked to have our private flat photographed we felt reticent because we have had so many disappointments with French magazines that we refuse to let them know about our late works. Now we are very glad that we agreed. I consider your magazine to be one of the best, if not the best, of its style in the world.

J.P. Hagauer
Paris, France

As your introduction to membership in the BOOK-OF-THE-MONTH CLUB®

The most comprehensive encyclopedia of philosophy ever published...

FOR ONLY

\$17⁵⁰

THE SUGGESTED TRIAL
You simply agree to buy
four Club choices within a
year at substantial savings
on most books you choose.

PUBLISHER'S LIST PRICE: \$99.50

The complete contents of the original eight-volume \$219.50 edition now in a handsome four-volume reader's edition

ONE OF THE GREATEST repositories of philosophical information available anywhere, *The Encyclopedia of Philosophy* is the only major philosophical reference work published in English since 1901.

In this unique 5,000,000-word work can be found clear, authoritative answers to almost any question concerning philosophy—ancient, medieval and modern, Eastern as well as Western. And because the work represents the collaboration of more than 500 philosophers and philosophical scholars from twenty-four countries, every shade of opinion is represented. No thinker or movement is dismissed as too radical, no issue is scanted as too controversial. There are articles, for example, that discuss such contemporary matters as the ethics of suicide and euthanasia and the benefits and dangers of computing machines.

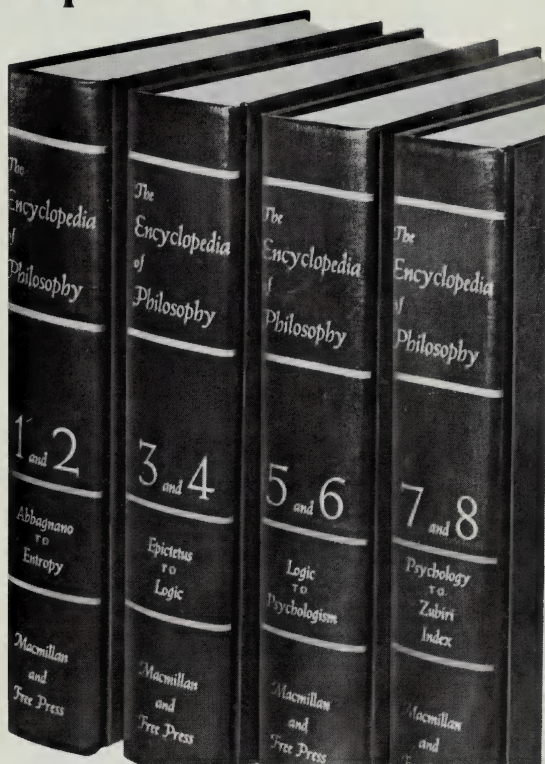
Clearly, *The Encyclopedia of Philosophy* belongs in every personal library, particularly in homes where there are high school or college students. Up to now its high price has kept it out of the reach of most families. But, as a new member of the Book-of-the-Month Club, you may own it for less than a tenth of the cost of the original eight-volume edition. Because only a limited number of sets have been set aside for this offer, you are advised to act quickly.

SPECIAL FEATURES AND EDITORIAL FACTS

- 4200 pages
- 5,000,000 words
- Nearly 1500 articles, including 900 on individual philosophers
- 158-page index
- Paul Edwards, editor in chief
- Editorial Board of 153 international scholars
- Contributors: 500 specialists from twenty-four countries

A SMALL SAMPLING OF THE IDEAS AND PHILOSOPHERS IN THESE VOLUMES

Pain Nothing Truth	Atheism Free Will Nonsense	Semantics Humanism Linguistics	The Absolute Good and Evil Existentialism
LOCKE CONFUCIUS ERASMUS SARTRE RUSSELL	WITTGENSTEIN SANTAYANA SPINOZA THOMAS AQUINAS PIAGET	CAMUS KANT NIETZSCHE ARISTOTLE PLATO	NEWTON DESCARTES HEGEL EINSTEIN KIERKEGAARD



BOOK-OF-THE-MONTH CLUB, INC., Camp Hill, Pennsylvania, 17012

6-A12-1

Please enroll me as a member of the Book-of-the-Month Club and send me the four-volume reader's edition of *The Encyclopedia of Philosophy*, billing me \$17.50. I agree to buy at least four Selections or Alternates during the first year I am a member, paying in most cases special members' prices. My membership is cancelable any time after I buy these four books. A shipping charge is added to all shipments.

65

MR. }
MRS. }
MISS } (Please print plainly)

Address..... Apt.....

City & State..... Zip.....

FACTS ABOUT MEMBERSHIP

- * You will receive the Book-of-the-Month Club News, a literary magazine published by the Club fifteen times a year. The News describes the coming Selection and scores of Alternates, and will be sent to you approximately every three and a half weeks.
- * If you wish to purchase the Selection, do nothing and it will be shipped to you automatically.
- * If you do not want the Selection—or you would like one of the Alternates or no book at all—simply indicate your decision on the reply form always enclosed with the News and mail it so we receive it by the date specified.
- * If, because of late mail delivery of the News, you should receive a Selection without having had at least 10 days in
- decide whether you want it, that Selection may be returned at Club expense.
- * If you continue after your trial membership, you will earn at least one Book-Dividend® Credit for every Selection or Alternate you buy. These Credits enable you to acquire for your library a wide variety of books, called Book-Dividends, at astonishing savings—at least 70% off publishers' list prices. Under this unique system, more than 100 Book-Dividends will be available to choose from every year.
- * All books distributed by the Book-of-the-Month Club are identical to the publishers' editions in content, format, size and quality.

PEOPLE ARE THE ISSUE

"What kind of homes are you looking for?" is the question we are most frequently asked on our scouting trips. The answer is often difficult to comprehend for those seeking a simple categorical reply such as modern, traditional, eclectic, monochromatic, and so on. Instead, we seek style and imagination, some magical quality that makes the interior different. But most especially we look for those houses revealing visual clues that truly reflect the personalities of individuals. Truman Capote's beach house, Diana Phipps's two homes in England, Sally Sirkin Lewis's Beverly Hills residence, the apartment in Rome by Stefano Mantovani, antiques dealer Joseph Rondina's small space, and the Christian de Guigné estate near San Francisco are excellent examples. These features will, we believe, be as interesting in five, ten or fifteen years as they are today. Fads fade, trends blur, but our fascination with personal style remains.

P.S. Do let us know how you like our magazine's sleek new look!

Paige Bause
Editor-in-Chief

When Anthony Hail opened his own interior design studio in San Francisco some years ago, Eleanor de Guigné was one of his first clients. Mrs. de Guigné found in Anthony Hail the broad knowledge of architecture and decoration that is unfortunately all too rare. This was vital because Eleanor de Guigné is not a checkbook collector—she is extremely well informed, and has great sensitivity for composition. Few people in the world live today as the de Guigné's live; yet they are very contemporary people, totally in touch with reality, putting people first in importance; the possessions are there just to add beauty. See page 26.

Melvin Dwork has never been one of those designers who pursue publicity. He has, instead, been better known among his professional colleagues and a select number of clients who value the honesty of his work. His belief is in a totally contemporary approach to living: uncluttered, textured, and with a few carefully chosen objects or works of art to remind us of our continuity with the past. Color adds to his serenity. Mr. Dwork also follows through on every detail—small wonder his clientele is so devoted. See page 36.



The Collectors: Mr. and Mrs. Christian de Guigné III



Hail

Darkness Defines Evening Mood By Stephen Spector



Dwork

A Vista of Diamond Head

By Natalie
Schram



Chase

Designer's Personal Statement Realized By Ruth Miller



Lewis

Poetic Imagination In England By Elizabeth Lambert



Phipps

Does this home look like Part Two in a series on the Hawaii residence of Alfred Goldman, which was shown in our July/August, 1974 issue? It could well be; however, it is, in fact, the home of his brother, Monte Goldman. When Stephen Chase designed each brother's neighboring home, both were bachelors. Now there is a Mrs. Goldman for the house in this issue. And she is working with Mr. Chase toward a few wifely modifications of this 14,000-square-foot cottage. At least she should have enough closet space. See page 44.

Every designer dreams of being in a position one day to do exactly what he or she wants to do with a house. After months of searching, Sally Sirkin Lewis was at last poised to make her move. She took flight—almost literally. The flight of the large-scale cranes painted on gold leaf paper in her living room is the focal point of her design statement. Sally Sirkin Lewis has something else many designers dream about: a decorator showroom. Named J. Robert Scott for her three sons, it has become a success story in only three years—an essential stop for interior designers in or visiting in Los Angeles. See page 52.

"Some people take decorating very seriously indeed; others have fun. Diana Phipps has more fun than anyone I know," says London Contributing Editor Elizabeth Lambert, who brought this story to us. Diana Phipps, like Dorothy in The Emerald City of Oz, is "perfectly accustomed to magic." Ms. Phipps waves a wand of fabric, and using a staple gun as scepter, transforms her environment at will. However, as magical as the transformations may seem, the charm of her English houses comes from a quick wit, a quick hand and an attitude free of traditions. Possessions have always meant little to her. "If I have money, I spend it. Things may change tomorrow." See page 58.

continued on page 10

The Eagle Has Landed

For over a year now, Gunther Granget, one of the world's most talented sculptors, has been working on a new sculpture at the Hutschenreuther Studio in Selb, Bavaria. It is entitled "Freedom in Flight" and is of a magnificent American Bald Eagle.

We at Armstrong's feel that the American Eagle will be one of the great classics in porcelain.

There is no way to adequately describe this majestic sculpture with words alone. You simply must see it to appreciate Gunther Granget's talent as a master sculptor and to absorb the beauty he has been able to achieve in the permanency of porcelain.



Already the American Eagle has received worldwide acclaim. In fact, the German Government was so impressed with Gunther Granget's American Eagle that it was approved to be presented as a gift to the American people from the people of the German nation, in honor of our bicentennial.

The American Eagle will thus become a permanent part of the White House collection in Washington, D.C.

"Freedom in Flight" has been created in a numbered edition of 200 sculptures. Each of the sculptures is individually signed and numbered and will be available for a limited time only. The The American Bald Eagle, which is Gunther Granget's tribute to our great nation, symbolizing the strength, courage, and love of freedom of the American people, can now be yours and is currently available at Armstrong's.

As a service to you, our patrons, Armstrong's provides insured delivery service anywhere within the United States, at no additional charge. Your inquiries are invited.

AMERICAN BALD EAGLE
A numbered edition of 200
height - 19 inches, width - 9 1/2
inches
Price \$3,400



HUTSCHENREUTHER
GERMANY

Armstrong's

150 East Third Street
Pomona, California 91766
(714) 622-4535

Hours: 9:00 to 5:30 Tuesday through Saturday

(continued from page 8)

Platitudes are thrown around today with such abandon that when a designer comes along who we think exemplifies one of them, we hesitate to use it. Nevertheless, no word says it quite like *quality* for Michael de Santis—quality that stems from the enormous integrity of his work which, through necessity as well as love, often includes furniture design. He is typical of a new generation of interior designers who find pragmatic solutions to design problems, rather than scattershot frostings: pillows and bibelots. This is the first appearance of Mr. de Santis in *Architectural Digest*, and we welcome his realistic, unsentimental approach. In his words, "Modern sensibilities take pleasure from the beauty of line, rather than from decoration." We couldn't agree more. See page 68.

We have yearned to show any of Mr. Capote's several homes for some time. Although it is inappropriate to use a cliché regarding this fine writer, he is one of the most fascinating personalities of our time and an ideal subject for our feature *Architectural Digest Visits*. One of our writers in New York, who had interviewed Mr. Capote several years ago, thought he might be persuaded: it was Rosemary Kent. She initiated the contact and wrote the story about Truman Capote in this issue. See page 80.

It is always interesting to see an antiques dealer's residence. Will it be filled with antiques or will it be contemporary because he or she tires of being with antiques all day? Joseph Rondina chooses to live with the same interesting mixture of European and Oriental treasures he offers in his Manhattan antiques store. However, while his store is packed with objects, his small apartment is uncluttered: just a few artifacts and art carefully chosen and well loved arranged for his own enjoyment and use. Photographer Richard Champion captured this portrait of a connoisseur. See Page 86.

Collage of Color and Comfort
By Peter Carlsen



de Santis

Frank Lloyd Wright Revisited
By Peter Carlsen



Saladino

We can all imagine the trepidation with which designer John Saladino approached his intimidating assignment—a Frank Lloyd Wright house. He will be praised and blamed, complimented and criticized. Mr. Saladino had certain ideas about changes, and his clients had certain specifics very important to their way of living. All revered the legendary architect; yet both designer and client were determined this would be a comfortable house fulfilling today's needs—not a historical monument. And it took a designer of invincible self-confidence to accomplish it. We are eager to read the first "Letters from Readers" on this story! See page 92.

Beyond a Classic Façade
By Robert Bartlett Haas



Hutchinson

This is the first appearance in *Architectural Digest* of San Francisco-based designer Robert Hutchinson. Although Mr. Hutchinson enthusiastically tackles residential design, his dream is to do a lobby—a big lobby, huge, in fact. His interior for the Wilkes Bashford men's wear store in San Francisco attracted attention from all over the country because of its innovative use of space. But that was small, compared to the leviathan of Robert Hutchinson's design dreams. Until that really big one comes along, he will try to complete his own apartment which is, alas, small. See page 106

Architectural Digest Visits: Truman Capote
By Rosemary Kent



Capote

Bravura in Rome
By Adrian Cook



Mantovani

Signor Mantovani, one of the most imaginative interior designers today created this apartment in Rome no far from his design studio. We saw it first when it was little more than half completed; but the designer's magic brew was potent even at that stage. Finished, nothing could express Signor Mantovani's outlook better. He has traveled everywhere and now he wants to let his imagination recreate the scenes. One of our writers in Rome, Adrian Cook, wrote an especially fine word portrait of this design experience which our Rome photographer, Robert Emmett Bright, brought into focus visually. See page 112.

Antiques Dealer's Treasure Enclave
By Valentine Lawford



Rondina

Invest in the
ining lights of
aterford.

In the ancient Irish
y of Waterford, now
in centuries past,
en struggle with all
eir breath to capture
e fire of the sun.

Waterford is still
own by mouth, the
ry lead crystal
aped by the sheer
ll of the artist.

Every single facet
ut by hand, with
art, just the way
useum pieces
re created in the
tant past.

A living legend,
aterford inspired
s verse in an
vertisement in
'90.

The shop is now
completely stored
with choicest glass
from Waterford—
Decanters, Rummor,
Drams and Masons,
Flutes, Hob Nobs, Crofts
and Finger Basons,
Proof Bottles, Goblets,
Cans and Wines,
Punch Jugs, Liqueurs
and Gardevins.

Today we might
d another couplet:
Crystal Lamps and
Chandeliers—
Shining Lights that have
no peers.

terford announces
ew collection of
ups & chandeliers.
e same Waterford
stal that illuminates
h places as
stminster Abbey
l Kennedy Center.
An investment in
Waterford lights
your life as you live
n it. Yet grows more
uable with the
sing years.

Visit the Waterford
lery at the
ortant store in your
a. Or write for free
klet. (If you also
nt to see the new
ups & chandeliers,
quest, "The Shining
hts of Waterford.")
terford Crystal,
Fifth Avenue,
v York 10010.
sn't it time you
an to invest in
ed works of art
Waterford?

Photo: Penn



WATERFORD ILLUMINATES



GUEST SPEAKER

**"But Mummy Never
Went to The Modern..."**

By T. H. Robsjohn-Gibbing

SILENT AS A CAT, Hollingsworth set down the brandy and retired. Peabody read the evening paper. His wife, Cordelia—inflexible, spine at attention—brooded. Fern, their only child, aged twenty-seven, had walked out. Vanished. With a mind sharp as a stropped razor, Cordelia segmented the social ambush that had speared their complacency, driven out their daughter. Art. Art was the enemy.

They owned pictures, of course. Mama's portrait by Carolus Duran, the portrait of Papa by Chase, a Corot and some watercolors by Winslow Homer. Their friends were not art collectors. Collecting meant people collecting oil wells, department stores and railways.

To talk about "shopkeepers" to Peabody was useless. He invariably argued, "What does *that* matter? So are we."

"Whaling," she could hear Mama saying it now, "Whaling, Peabody, was *not* shopkeeping."

Trained in reticence, conspiratorial over family affairs, Cordelia and Mama knew even better than Peabody that forefather Silas, docking at New Bedford with seventy thousand dollars worth of whale oil, gouged the buyers with the unconcern of a thumbscrew.

Art. Vigilant as a sentry on duty, her mind sprang back from ancestral irrelevancies to the menace that precipitated their family schism. Alert, she scanned the recent past. That Joe Duveen with his brand-new title and shopworn old degrees! Mama called him a rascal, thought his posturing, lifesize Britishers—all satin and Wellington boots—naïve, and said hanging his religious paintings in drawing rooms made the Madonna a new species of social celebrity. But think where Frick got with his pictures, his Pompadour boudoirs and his decorator friend Elsie de Wolfe.

"**This is my Louis XVI room,**" one hostess said, and the de Wolfe woman snapped, "What makes you think so!"

They were terrified of her and groveled before her pseudo-Gallic gentility. The difference between side chairs made for your family by Benjamin Randolph and something from antiques dealers was incomprehensible to such social marauders. Could they believe people like herself would think their garish displays "family heirlooms?"

But such people swarmed. Spending, pushing and clutching at art like a mob fighting for a lifeboat. Her friends had a name for them—Café Society. They believed those people had got what they wanted. Got what they wanted? Never! Settle for a nightclub? Never. The club they wanted was the Southampton Beach Club. What was the woman's name up on Ninetieth Street who loaded up on Renoir and made the Piping Rock Club seem like walking into Macy's? In the old days the same type wanted to rub shoulders with Grace Vanderbilt and her malachite

urn. Always the same old thing. Some kind of art. Peabody snored.

Cordelia was wide-awake. Her aversion to this aggressive outside world made her adrenaline run like a tap. Now it was the Jet Set and Impressionist paintings. Well, Joe Duveen was dead and "Duveens" as he called them were all in museums where people could look at them without the indignity of dining with their previous owners. But that Modern museum. How could Lizzie Bliss of all people get mixed up in anything like that? "Mummy, you should go," Fern used to say. But Mummy never went.

Elizabeth Arden once told her she had had her portrait painted by Augustus John. Augustus John? When she asked her friends who he was, she saw the look on their faces.

THE BUTLER ROTATED THE IMPRESSIONIST PAINTINGS—CEZANNE MONDAY, GAUGUIN TUESDAY...

They thought she had been to Elizabeth Arden's apartment. But the young generation went anywhere if there were paintings. Fern and her escorts went.

Art. Her mind veered back to the new social trappers. Fern had told her about some woman in the Southwest who had so many Impressionist paintings stored in her basement the butler rotated them—Cézanne Monday, Gauguin Tuesday, etc., through the week and an assortment for birthdays and barbecues. Fern said the same woman was now rotating abstract paintings around her poolroom. She remembered big game hunter Uncle Henry saying, "Those people use art like the Masai use ostrich feathers."

She got up and rang for Hollingsworth to bring Peabody his whiskey. Tired. She was suddenly exhausted. Her spleen had run dry. Her vigilance sagged. When Peabody was ready, they went up to bed. By the Troubetskoy miniature of Mama on the bedside table was a red camellia. Dressing for dinner, she had watched Venita bring it up from the refrigerator in the stillroom. Venita's smiling black face was pictured in her mind's eye as she turned off the light, felt the pillow sink down, slept and dreamed.

She had run away. She was on board the old whaling ship *Morgan* that her visitors went to see in Mystic. Bare-breasted Polynesian girls, red camellias in their hair, danced on deck. One waved to her. It was Venita. Cordelia threw her a kiss. Scented with plumbago, the night air made her heart beat as it did when she was a debutante. Sailors in hats with blue streamers pranced around the Polynesian girls. Peabody, slim and handsome in his white tie and tails, stood watching. She reached down, lifted her white cotillion dress, ran, touched him on the shoulder and they circled the deck waltzing, waltzing under the stars. □

Known as "the most literate designer extant," T. H. Robsjohn-Gibbing is famous for his witty and provocative books. At the moment he divides his time between Athens and a Greek island, designing and/or writing

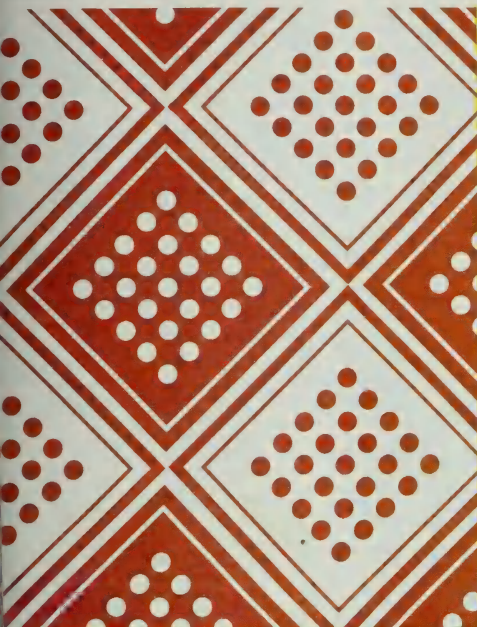
The Compatibles, a fresh statement in contemporary fabric design. A perfect mix-and-match in both design and color, each ideal for upholstery, bedspreads, wall coverings, draperies. 54" wide of 100% fine cotton with soil resistant finish.

Comes in 4 bold patterns,



as shown: Top left, Dominoes - top right, Chess - bottom left, Arbor - and bottom right, Checkers. Each pattern comes in 10 colorways that are coordinated with 40 solid color fabrics. Truly a collection compatible with today's informal living.

SHOWROOMS: 155 EAST 56TH STREET, NEW YORK; BOSTON; PHILADELPHIA; MIAMI; DALLAS; CHICAGO; LOS ANGELES; SAN FRANCISCO



From France:
Piper-Heidsieck Champagne.
When a little extravagance
is the height of wisdom.

Piper costs more. But then, the best always does.
Marie Antoinette, Queen of France, demanded the best.
When she first sipped Piper, back in 1785, she did not suggest that we
change it in any way. So we haven't. We call that progress.



PIPER BLANC DE BLANC • PIPER ROSE • PIPER EXTRA DRY • PIPER D'OR • PIPER D'OR DES AMBASSADEURS • PIPER EXTRA DRY. RENFIELD IMPORTERS, LTD., N.Y.



onneries, Arraiolos, Dhurries, Hand and Machine Tufted Carpets, Wools, Nylons, ans, Polyesters, Braided Rugs. **This is "Animal Kingdom" - a Savonnerie** **from Woven to Any Size, Shape and Color.** Stenciled Floors, Custom Designs Colors, Copyright Designs, Reproductions, 27" and 12' Wiltons and Axminsters, edlepoints, Carpets and Rugs for Total Contract or Residential Requirements.



Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414,
Chicago: 404 North Wells Street Tel. (312) 644-3280

Los Angeles, San Francisco, Newport Beach, Cal., Philadelphia, New Orleans, Boston, Atlanta, Washington, D.C., Palm Beach, Miami

Kindel's
timeless styling
assures you a
lifetime of
increasing
appreciation



fine cabinet makers



For brochures of Kindel's Upholstery and Occasional Collections, send one dollar to: Kindel Furniture Company, Dept. ADJ-76, 100 Garden St., Grand Rapids, Michigan 49502



Drawing by E. B. Krummer

RUSSELL LYNES OBSERVES

**Up in Bobby's Room—
Notes on the Lehman Wing**

QUITE POSSIBLY THE MOST LAUGHED-AT architectural details to have been constructed in New York since the radiator cap on the tower of the Chrysler building are two rather small staircases that end in blank walls. They go their elegant and brief ways nowhere, except conversationally, emerging from two of the "period rooms," as they are officially called in the catalog, in the Robert Lehman Wing which was opened at the Metropolitan Museum last May. They have been magnets for scorn, as they symbolize for many visitors their unease about these rooms which are, to be sure, rich and handsome and filled with treasures.

Seven or eight years ago I was invited by a group of graduate students in art history to go with them to the Lehman house on West 54th Street, an excursion which I tremendously enjoyed. By no means all of the paintings and drawings that sparkled or glowered from those velvet-covered walls were unfamiliar to me or to the students; many of them had been shown at the Metropolitan, to which Mr. Lehman had loaned them. But the pleasure of seeing them in a rich, albeit (in museum terms) restricted space, a private space, was very great indeed. Individually, of course, the objects were no more or less remarkable in the house than they now are in the Wing, but there was an unmistakable sense of surprise in finding a first-rate (I say this advisedly) Rembrandt portrait a few feet from a very nearly first-rate El Greco St. Jerome in the robes of a cardinal, looking dolefully across the room at a portrait by Goya of the lovely Countess of Altamira in a pink satin dress, holding her doll-like baby daughter. These are not the sorts of acquaintances a person expects to make in someone's house, especially a house of no vast size or pretensions. As I climbed the stairs from the gold background saints and Sienese panels in the entrance hall to the top of the house, pausing at breathtaking drawings on the stair walls, marveling at the Ingres portrait of the Princesse de Broglie, bewitched by tiny Cranach nudes with their transparent, mock-modest veils, surprised by being faced suddenly with far from first-rate works by the Fauves, it seemed that this was the house of a man who had enormous pleasure in his taste.

Mr. Lehman (known as Bobby) was wooed by a number of museums that wanted his treasures, but he was going to succumb only on his own eccentric terms. He insisted that a certain portion of his collection be shown as it was in his house and that all of it be kept together as, one assumes, a monument to his taste, a permanent shrine to his memory, which is to say his vanity. There are all sorts of American precedents for such personal enthronements, to be sure, the most common of which are the gorgeously

nausoleums that sit like villages of temples in our older emeteries. But the Lehman Wing, attached to the back of the Metropolitan, is no mausoleum. It is, however, rather like a private modern cathedral, with its lofty center court nave, and the "period rooms" like little candlelit chapels.

I find it puzzling that they are called "period rooms." Usually such a designation, not uncommon in museums, means a room reconstructed from a building of the past, or a room made up of the elements of a style—an Adam room, for example, or an Elizabethan chamber, or a Colonial drawing room such as one finds at Williamsburg. But the Lehman "period rooms" are not of this sort at all, except, of course, in the sense that Lehman was himself a period piece, the likes of which *flourit*, as the art historians say,

THE STYLE MIGHT BE CALLED "LATE DOMESTICATED TYCOON, AMERICAN, CIRCA 1930."

the late nineteenth century and the first three decades of the twentieth in certain American metropolitan centers. The Lehman style might be called "Late Domesticated Tycoon, American, circa 1930." Certainly the decoration of the rooms bears no relation to the dates of the objects and in them, though in my judgment they do those objects no particular disservice.

The charm of period rooms lies to a considerable degree in the ease with which one can imagine persons going out their business or their entertainments in them. No one could imagine doing anything in the Lehman rooms except looking at art. All of the accoutrements that once made the prototypes of these rooms livable have been moved, and the majolica and faience and glass, the bronzes and enamels are, of course, sealed in glass cases and the desperately uncomfortable-looking Renaissance chairs are roped off. There is no hint that human intercourse of any description ever took place here.

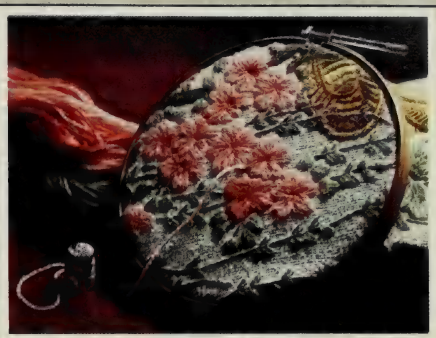
The debate about whether the Metropolitan should have accepted the collection under the conditions laid down is aside from this discussion, not that that debate is without importance for the future of museums. Suffice it to say here that the Metropolitan is fortunate to have acquired this remarkable treasure. It is also fortunate to have had such imaginative architects to house it and to cope with the conditions of the gift. As for "period" design, the most successful adaptation of period to present is the ingenuity with which the architects have not only incorporated into their scheme the beautiful exterior wall of the original museum, but have done so in a manner which makes of it a graceful and altogether appropriate marriage between old elegance and new. □

New Yorker graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of nine books and was formerly the managing editor of *Harper's*.

"THERE IS CREATIVITY
IN ALL OF US.

MY NEW CATALOG OFFERS
YOU MORE THAN
300 WAYS TO EXPRESS YOURS."

—Elsa S. Williams



*Presenting the 1976 Needle Art Catalog
featuring more than 300 designs. \$1.*

With your hands, you bring to life delicate flowers, ornate still lifes, quiet scenes, smiling faces.

In flowing shades of yarn, you create designs that will give pleasure to yourself, and to all who see them.

Too, whether you work a simple pin cushion or an embroidery masterpiece, you want it to last and remain beautiful for years to come.

That's why the yarns, linen, canvases, and all other materials we offer are the highest quality.

We also give you the finest designs. There are more than 300 crewel and canvas designs in all. Many are Elsa Williams' exclusives

and others are by other gifted Needle Artists.

They are all shown and described in the new Elsa Williams Needle Art Catalog.

This is more than a catalog of merchandise, however. Many of its pages are devoted to helpful diagrams and informative articles.

To receive your copy, along with the name of your nearest Elsa Williams Needle Art Collection dealer, send this coupon.

Everything we offer is dedicated to one philosophy: only the best is good enough for what you create in Needle Art.



The Needle Art Catalog: V

I have enclosed a check for \$1. Please send me the new Elsa Williams Needle Art Collection Catalog, and the name and location of my nearest dealer.

Name _____

Address _____

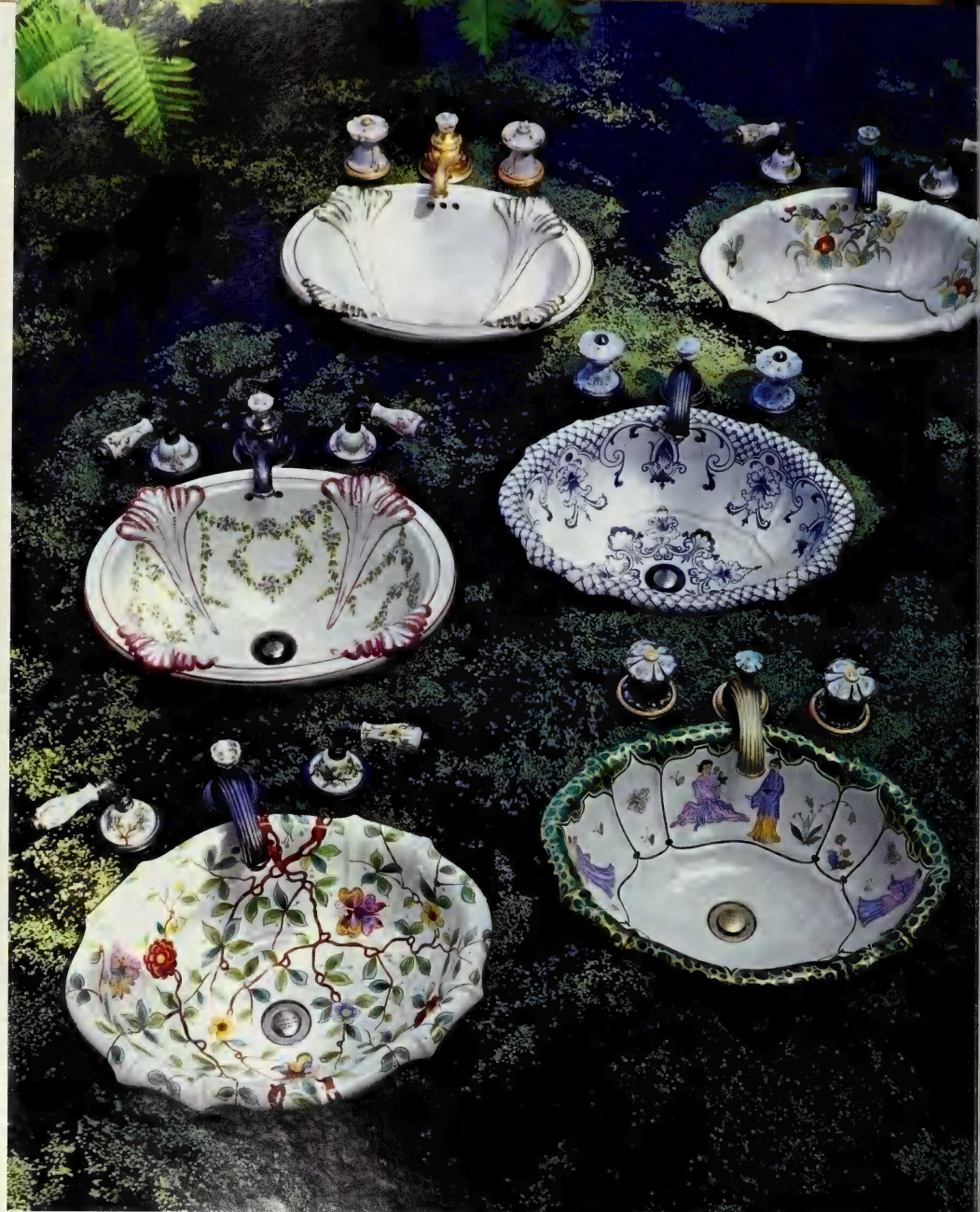
City _____

State _____ Zip _____

18176-F



WEST TOWNSEND, MASSACHUSETTS 01474



WATER MUSIC BY WAGNER

Yes. We know. We know. In the first place Wagner didn't write Water Music. It was Handel. In the second place Wagner's first name was Richard. This Wagner is Sherle, and these incredibly beautiful bowls and matching fixtures are just a few of his variations on a theme. His other compositions are equally original.

60 EAST 57TH STREET, NEW YORK, **SHERLE WAGNER** NEW YORK, 10022, PLAZA 8-3300

FOR ILLUSTRATED CATALOGUE SEND \$5.00 TO DEPT. AD.

PURE WOOL AND EDWARD FIELDS MAKE AN INCOMPARABLE COMBINATION

OL. IN A CLASS BY ITSELF



PURE WOOL PILE
wool mark is your assurance
quality-tested carpets made
of pure wool pile



"WE ARE STRANDS," one of a collection
of pure wool Wallrugs[®], designed by Helen Webber.
Size shown, 5'6" x 8'6"

EDWARD FIELDS

232 EAST 59TH STREET • NEW YORK, N.Y. 10022

BOSTON • CHICAGO • DALLAS • LOS ANGELES • MIAMI • MONTREAL • SEATTLE • TORONTO • VANCOUVER • CALGARY

COLLECTOR'S CLOSE-UP

Focus for the connoisseur: a detailed description of notable art and antiques selected for your interest from interiors in this issue.



1. Appropriately called a *voyeuse*, this eighteenth-century chair was designed to facilitate the non-gamesman's comfort as a spectator. A man would sit in reverse, astride the seat, arms resting on the convenient upholstered back cresting. If the chair were intended for a woman, it would be constructed with shorter legs so that the user could kneel upon the seat. One of a pair, this *voyeuse* was signed by Georges Jacob. See page 27.

2. This eighteenth-century rent table was the predecessor of the file cabinet. Pedestal or multi-legged tables like this one usually had a series of drawers within the apron that were labeled with letters or numbers; the explicit design served to aid the landlord in keeping records. See page 30.

3. In order to present a facsimile of a highly decorative pagoda that might stand at the edge of a pool in an Oriental garden, this nineteenth-century Chinese ornamental pavilion was executed in cloisonné. With this technique, a copper or brass base is divided by wires, called *cloisons*, which enclose single color areas of powdered enamel. When the piece is fired, these design areas fuse into a hard, porcelainlike surface. The process is used herein to represent the appearance of other materials such as tile, wood and stone. See page 34.

4. These granary doors were fashioned by members of the Dogon in the west Mali area of Western Sudan. They are lavishly decorated with generalized representations of ancestors whose carved presence is thought to have been designed to turn away evil. See page 38.

5. Large guardian lions like this bronze and gilt example were placed at the entrance to tombs and sacred caves in ancient China, and were called Dogs of Foo (the Chinese word for Buddha). Their characteristic pose—straight forelegs and turned head with formalized mane—appeared in Chinese sculpture as early as the T'ang Dynasty (618–906). This turquoise glazed piece holds a ball of brocade assumed to be the treasure of Buddha. See pages 46 and 69.

6. Spoonback chairs such as this one have a unique form: the back, back splat and arm are all shaped into one continuous curved unit. This late-eighteenth-century design originated in France and enjoyed popularity there and in England during the nineteenth century. See page 58.

7. Sir Henry Raeburn (1756–1823) was the preeminent Scottish portrait painter at the turn of the eighteenth century; he was knighted when George IV visited Edinburgh in 1822. Self-taught, Raeburn worked quickly and directly on the canvas without making preliminary sketches and drawings, and never attempted any other kind of subject matter. As were most of his paintings, this portrait of *Midshipman MacDougall* was blocked out, its strength dependent upon light and shadow. See page 58.

8. Kuan-Yin, the Buddhist goddess of mercy, who helps mothers bear sons and can be relied upon to alleviate every situation in life that brings suffering, was one of the favorite subjects of Chinese sculptors of the Sung Dynasty (960–1280). As was customary then, this carved wood figure was gessoed and painted with bright colors. See page 86.

continued on page 2

CASA BELLA



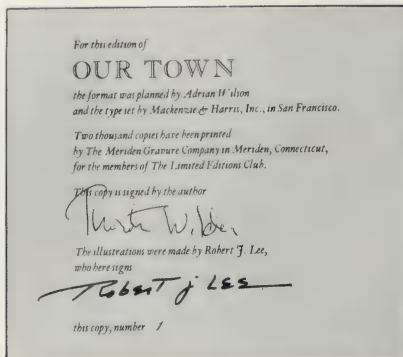
CASA BELLA

Italian contemporary design.

INTRODUCES
ITS NEW COLLECTION

FURNITURE ILLUSTRATED
MANUFACTURED BY
VIVAL DEL SUD.

Available only to the trade at our showrooms: New York, 979 Third Ave.; Chicago, 325 No. Wells St.; Los Angeles, Pacific Design Center, Dallas, 1444 Oak Lawn Ave.; Houston, 170 Decorative Center, Atlanta, Decorative Arts Center, Miami, 133 N.E. 40 St., Philadelphia, The Marketplace. For further information call or write: Casa Bella, 133 N.E. 40 St., Miami/1801 Bay Rd., Miami Beach, Fla. 800-327-7517.



Colophon page from the Club's edition of "Our Town," signed by the author, Thornton Wilder, and the illustrator, Robert J. Lee.

How Can You Tell If an Edition Is Really Limited?

Nowadays, there's much talk about *limited editions* in books. But the word *limited* is loosely used, since there's only one way in which an edition can be truly limited. That is by including in the volume a colophon page, disclosing the exact number of copies printed.

The Limited Editions Club is thus qualified to use the word *limited* without reservation. Each volume does contain a colophon page disclosing the number of copies printed — and in addition, bears the written signature of the illustrator or designer. Hence, the collector is assured of lasting value.

Recently, one of our members wrote: "The Limited Editions Club is an island in a sea of things that fade, break, tear, bend, crack, split and disappoint" . . . just one of many comments by our readers on the enduring volumes the Club has distributed for almost a half century.

Today, our membership is restricted to just 2,000 — no more. At the moment a few memberships are available.

You will be pleasantly surprised to find that these collector's editions, which by their nature represent an investment, are most reasonably priced. We invite your inquiry. There is, of course, no obligation.

THE LIMITED EDITIONS CLUB
 Box 31
 Avon, Connecticut 06001

Please send me information about the Club.

NAME _____

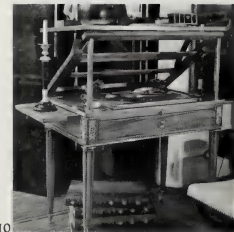
ADDRESS _____

CITY _____

STATE _____ ZIP _____

COLLECTOR'S CLOSE-UP

continued from page 20



9. These pots were uncovered at sites near Ban Chiang in the Udon province of northeast Thailand. The Thai government's Department of Fine Arts has sponsored three excavations to these sites in the last decade. Carbon testing administered to determine the date of the pottery has revealed the startling information that it was created within a 500-year period between 4630 and 3570 B.C. Since the pots predate by more than a thousand years any similar work found at major sites in India, China and Mesopotamia, they may establish the Ban Chiang area as the center of one of the earliest advanced civilizations. See page 86.

10. The leather-covered top of this Louis XVI architect's table raises, lowers and angles via a ratchet—an example of the novelty and flexibility with which eighteenth-century furniture designs abounded. It can be adjusted to permit the user to work while either seated or standing; when completely closed, the table takes the same basic form as a flat-topped writing desk. See page 87.

11. Dynastic Chinese storage jars like this one and others in this collection date from 1000 to 1700; the colors of the glazes vary according to the period of each. They were used originally to store dry foods, wine or liquor. Shaped with high-hipped sides, they are decorated with incised raised and painted designs. This one exhibits appliqué dragons chasing the sacred pearl of life. See page 107.

12. These male and female terra-cotta heads, effigies of the deceased, were placed on their graves. They come from the Guinea Coast, specifically from the town of Ashanti in Ghana. Like others of the same type, they are distinguished by broad, flat faces whose features have been treated in an additive or appliqué manner. See page 109.

Discover New Worlds of Design:
Wallcoverings and Fabrics with André Matenciot



André Matenciot

ANDRÉ MATENCIOT COMPANY, INC.

240 EAST 58TH STREET, NEW YORK, N. Y. 10022 • 212/486-9064

Regional Representatives: Atlanta—Designer Products Ltd. / Chicago—Patterson, Flynn & Martin / Dallas—Castlebury-Held
Houston—Castlebury-Held / Los Angeles—J. Robert Scott Associates / Miami—Carousel Designs / Philadelphia—Matches
San Francisco—Designer's Products West

Imagine having one of these Japanese Antique chests in your home.



Or imagine having an entire room decorated with English Antiques.



These examples from our in-depth stock of Oriental and English Antiques typify the quality and variety found at Mandarin.

**MANDARIN
ANTIQUES, LTD.**

812 West Pine St., Farmville, North Carolina 27828 (919) 753-3324
9:00-5:30 **WHOLESALE & RETAIL** Monday

BIRTHDAY

Architectural Digest's Fifty-Fifth Anniversary Celebration

In October Editor-in-Chief Paige Rense entertained some three hundred interior designers, photographers, writers and other friends of the magazine for cocktails at New York's Regency Hotel. Among those present at the party:



1. Paige Rense; Russell Lynes. 2. A.D. New York Bureau Chief, Peter Carlsen. 3. Frederico Forquet; Valentine Pinto Coelho



4. Puddin De Witz; Jim Campbell; Joan Bové. 5. Jay Spectre. 6. Mario Buatta. 7. Harrison Cultra.



8. Tom Britt. 9. Mrs. Archibald Brown. 10. Richard Champion; Melvin Dwork. 11. Robert Metzger; Paige Rense.



12. Angelo Donghia. 13. Sam LeTulle; Maggi and Clyde Newhouse; Tom Norton of Sotheby Parke Bernet. 14. Michael La Rocca; Joseph D'Urso



15. Charlotte Mayerson; Phyllis and Richard Haders; Paige Rense. 16. Albert Hadley; Chuck Winslow. 17. Joseph Braswell.



18. Suzanne and Carleton Varney. 19. Bob Bray; Jaime Ardiles-Arce. 20. Huntington Hartford.



21. Bertrand and Lisa Taylor. 22. James Beard; Jacques Camus. 23. John Doktor; Burt Wayne.

Cointreau...the art of lingering.

There is a time for slowness.
A time for not pushing it.
A time for reveling in the
deliciousness of the moment.
Moment of firelight,
friendship, music, love.
This is the moment for Cointreau.
Clear dry, elegant Cointreau with
its whisper of orange. Imported
from France. And today the best selling
brand of liqueur in the world.
Because everywhere in the world
there are people who believe that the
secret of the good life may be found
in the Art of Lingerin'.

IMPORTED
80 PROOF
COINTREAU
LIQUEUR
SPÉCIALITÉ
PRODUCT OF FRANCE

Pronounced "Kwan-tro."

COINTREAU LIQUEUR SPÉCIALITÉ, 80 PROOF, RENFIELD IMPORTERS, LTD., N.Y.



The Collectors: Mr. and Mrs. Christian de Guigné III

PHOTOGRAPHY BY JEREMIAH O. BRAGSTAD



IN NORTHERN CALIFORNIA, high on a green and wooded hill near San Francisco, lies *Guignécourt*—peaceful, enchanted, the heritage of another era and another world. A long winding road leads upward to the main house, built between 1914 and 1917 for the

present owner's grandfather by the architects Bliss and Faville.

Today this fifty-acre estate might seem little more than an anachronism, an imposing relic of the past. Paradoxically, it is neither.

It is the loved and well-used home of Mr. and Mrs. Christian de Guigné III, and if it differs at all from other loved and well-considered homes, the difference is simply one of degree. There are many more opulent houses in the world—and, needless to say,

LEFT: Louis XIII sofas and Louis XVI torchères line the stately Entrance Hall. ABOVE: In the Drawing Room designer Anthony Hall's knowledge of arrangement and of antiques is evident. Signed *voysens* stand at the windows. Sofa velvet is by Scalamandre.

Such magnificence
coupled with the innocent wonder
of the true collector...



many less so—but few have the charm, the assurance and the curious gentle simplicity of Guignécourt.

Though the house is large, the owners have certain rooms where they are coziest and most comfortable. During the winter months, for example, they favor the library. And during the summer they entertain at luncheon and dinner and spend evenings in the pavilion, an addition to the main house conceived with élan by Mrs. de Guigné some fifteen years ago.

When she began the pavilion—with one side originally open to a small pool outside, and now enclosed by glass doors—she sought the help of Anthony Hail, then near the beginning of his career and at present a prominent interior designer in San Francisco, who works all over the United States. Since that time Mr. Hail has been intimately concerned with Guignécourt—with its fabrics and colors and arrangements.

The focal point of the pavilion, of course, is the magnificent eighteenth-century Chinese paper covering three walls. Admired by an ancestor of the Duke of Bedford around 1820, the paper was ordered reproduced in exact detail by the Emperor of China.

"I remember when Billy Baldwin first saw it," says Mrs. de Guigné. "He told me we didn't need any furniture



1. The imposing Italianate residence was completed in 1917. 2, 3 and 4 further Drawing Room views reveal many antique treasures. Paintings by Hondcoeter flank a French Régence mirror; the small odds are by Guardi. Luminous jade objects surround a Cartier clock. Beauvais tapestry (in Louis XVI chairs and settee depicts *La Fontaine de la Vieillesse*) nearby is a Scalmantré velvet-covered screen with family photographs sewn into it.

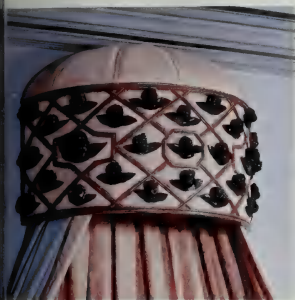






17th-century tapestry dominates one wall of the less formal, yet carefully detailed Living/Dining Room, shown here in various aspects. Antique tables, including a miniature rent table, represent different stylistic periods. An archaic Chinese ax and a cluster of jeweled Fabergé ornaments—the potato-shaped box is from King Farouk's collection—share the marble top of a Regency table. Wood brocade upholstery is from Brunschwig & Fils.





"George Cukor put it there and told me everyone would think it was priceless."

in the pavilion at all. Just a chair or two to sit on and admire the paper."

There is a lovely ambiguity in the matter-of-fact way she describes such magnificence, coupled with the innocent wonder of the true collector. Mr. de Guigné shares the same feelings, and years ago, at his wife's urging, started a particular collection for himself. It is pre-Columbian gold, and he carries in his pocket the first piece he acquired—a stunning gold eagle.

"We both love collecting," his wife says. "I collect everything—shoe models, flowers, clothes, everything. And I adore clutter."

It is not clutter, however, which informs her house, for both she and her husband approach their many collections with extreme attention to detail. Even in Mrs. de Guigné's dressing room, drawers and shelves have printed tape with a description of the contents. And all the innumerable small treasures lying on tables throughout the house have folded and typewritten slips of paper describing dates and provenance.

Mrs. de Guigné points to one of the many vitrines filled with jade and Fabergé. On the bottom shelf is a most realistic walnut. Another fabulous piece from Russia?

"Oh, no," she laughs, "it's just a walnut. One day George Cukor put

1 and 2. The serene simplicity of Mrs. de Guigné's pastel-toned Bedroom is highlighted by a wall grouping of Russian icons. The detail focuses on the baldachin, studded with serpentine-jade angels originally carved for Madame du Barry. 3. Her adjoining mirrored Bathroom is conveniently updated. 4. A Vestibule contains photographic memorabilia and a collection of miniature antique shoes. Italian fruitwood chairs are Directoire.

it there and told me everyone would think it was priceless."

This same lack of affectation can be seen in one of her husband's favorite acquisitions. At one end of the enormous formal drawing room, hidden behind an eighteenth-century Coromandel screen, is an old Wur-litzer, found in a bar in Oakland.

There are, naturally, more formal moments at Guignécourt. Anthony Hail describes the sort of large parties given in the drawing room, occasions full of lingering magic.

"That enormous room," he says, "the flowers, the soft lights, the exquisite furniture, someone waiting for you with a silver tray full of champagne glasses. And then Mrs. de Guigné herself, in a handsome Dior or Balenciaga, coming forward to say hello. It's so enormously elaborate—and so enormously simple."

The most priceless treasures at Guignécourt are the intangible ones. Richness of life does not lie in Ch'ien Lung objects or Fabergé boxes, in Coromandel screens or Beauvais tapestries. It lies in a communion of interests, in that rare and happy relationship between people and each other, between people and the environment they love. □

ABOVE RIGHT AND OPPOSITE: The glass-enclosed Pavilion, an addition to the main house, conceived by Mrs. de Guigné and realized by designer Anthony Hail, is an Oriental inspiration. A delicate and colorful pagoda repeats a motif of the distinctive antique Chinese wallpaper. The 19th-century Imperial rug, Han Dynasty vases and lacquered tables ensure the mood; the chairs are Italian, circa 1790. RIGHT: A close-up emphasizes several lustrous antique Oriental jade objects enclosed in a Dutch Queen Anne ebony-and-tortoiseshell cabinet.



"It's so enormously elaborate—
and so enormously simple."





Darkness Defines Evening Mood

*A Decorative Background
for Art and Artifacts*

MELVIN DWORK is also architecturally oriented. He uses space to its best advantage, creating a feeling of mystery and adventure. Balancing light and dark, his use of color changes the structure, and makes more of space than actually exists: this residence, an apartment designed for a Manhattan executive, seems to have no beginning or end—the effect relies upon a concentrated color scheme with no dra-

matic changes, all connected by number of reflecting mirrors.

The clean lines of modern dance which develops spatial concepts mo-

ABOVE: Solar bronze mirror panels line the sleek Entrance Hall; the bold rug is an antique kilim. OPPOSITE: Ample modern Living Room seating provides an updated backdrop for an intriguing primitive art collection and the Barbara Sandler painting of an American Indian. Carpet is by Edward Fields; checkered fabric from Clarence House.



INTERIOR DESIGN
BY MELVIN DWORK
PHOTOGRAPHY
BY RICHARD CHAMPION

fully than do the other performing arts, are expressive of Mr. Dwork's sense of interior design: the preciseness of dancers—their treatment of space and abstract rhythms—is important to the visualization of their achievements. By the same token, Mr. Dwork is involved with movement in form and precision in his interiors.

Physically the apartment is a floor-through in a New York town-





house. Although major structural changes were carried out, the long front entrance hall and spacious living room kept their classic proportions; a large master bedroom was formed from two smaller rooms. The designer ripped out and replaced the bathrooms and kitchen.

The entrance hall basks in a soft golden light reflected in floor-to-ceiling panels of solar bronze mirror, which casts a glow on the aubergine carpeting used throughout the apartment. A nineteenth-century kilim rug provides a bright, patterned note and contrasts with the texture of the primitively carved antique Greek chest. Texture is of utmost importance to Melvin Dwork. A firm believer in the sophistication of handwork, he loves the primitive in both art and fabric.

The walls covered with Madagascar cloth in the living room are a natural setting for the owner's collection of predominantly primitive art. Mr. Dwork is interested in achieving the maximum optical effect from works of art. In seeking to display each piece

to its best advantage, he treats each area as a separate installation, much as a museum curator would. No single piece is allowed to dominate the room, nor is there the feeling of life in a showcase. Each work contributes its own statement to the design.

All of the upholstered furniture was designed to fit specific areas and to enhance the works of art in a suitably sculptural way. The designer underplays furnishings unless they're unique and exciting enough to rank as artworks in themselves. He believes furnishings are strictly for comfort; they are not showpieces to be admired rather than used. The room's neat architectural detail is painted a crisp white, serving to underline the impact of objects which make the apartment reflect the owner's taste.

Melvin Dwork feels that he influences a patron in an indirect way by encouraging his or her environment—a very sensitive area for most people since it can be a key to personality and life style. He has just the right touch, the know-how and the discretion to do it right; in addition he imparts a sense of relaxation that inspires confidence. Not a casual designer, he believes that everything should have its place—no clutter can be tolerated. He constantly strives toward that personalized total look, and his low-keyed enthusiasm is contagious. □

The penetrating gaze from another Sandler American Indian portrait permeates the dramatic Bedroom. Carpeting by Edward Fields extends over built-in seating and table platforms and covers the bed construction. Chevron-patterned wool fabric is from Clarence House. Primitive objects contrast with contemporary sculptures by Clifford Earl and Carol Anthony.



English Regency Furniture

BY SIR FRANCIS WATSON



THE REGENCY PERIOD is sometimes referred to as The Age of Elegance, and elegance rather than richness is the keynote of the furniture. The long-drawn-out Napoleonic wars had been very costly, and in the words of a contemporary, "doubled the cost and trebled the difficulty of genteel living." In addition the industrial revolution had brought into existence a new middle class whose members created a far greater demand for decent furniture for the home than had existed in the preceding century.

Regency furniture is, in fact, more remarkable for its repertory of decorative motifs than for the creation of new types of furniture, though a great deal of ingenuity went into the invention of multifunctional and mechanically operated pieces. Even the most striking types of Regency furniture like the greatly favored pedestal or monopodium table, a circular (or occasionally hexagonal) table of considerable size supported on a single leg with a widely splayed foot, had already appeared in the eighteenth century, both in England and France.

What the modern world has agreed to call the Regency style actually made its appearance more than a decade before the opening of the nineteenth century and had only just petered out when Queen Victoria came to the throne in 1837. The Regency of the

Prince of Wales, later King George IV, was not established until 1811, and ended with the death of the mad King George III in 1820, so the term *Regency*, as so often with terms applied to styles of furniture and interior decoration, is a chronological misnomer. But the phrase *English Empire*, which was applied to the style for many years, was even more inappropriate. During the years when the Regency style was at its best and most mature, England was at war with Napoleon. His empire, built up by ruthless conquest, was anathema to all patriotic Englishmen, as indeed was anything else French.

Nevertheless, there is a real sense in which the Prince of Wales, the future Regent, was the inspirer of the style, and at the beginning its links

with France were strong. The style may be said to have made its first tentative appearance about 1784 at the Prince's London palace, Carlton House. The architect Henry Holland has as much claim as anyone to be known as the founding father of the Regency style. Much of the furniture of Carlton House was supplied from Paris by the *marchand-mercier* D. L. guerre, and was in the late-Louis XV style. At Southill, the country house that Holland built a few years later for the brewer Samuel Whitbread, the finest Regency-style furniture and decoration are seen. In designing the furniture for this house, Holland adopted a simplified and modified version of the late-Louis XVI style. In fact, the Regency style was the final phase of neoclassicism in England.

Regency furniture depended much more closely on Roman and Greek models than most earlier neoclassical furniture had. This was particularly so after Holland's death in 1806. In the following year Thomas Hope, a wealthy banker who had traveled extensively in Greece and the Middle East, published his *Household Furniture and Interior Decoration*, a book which exerted widespread influence. It was based on the decoration of the houses he had built himself in Queen Street, London. Here the furniture was of a highly archaeological type and closely



OPPOSITE: One of a set of six Regency armchairs painted black and gold, with three back rails, and center panel with painted flowers. Courtesy, Partridge Ltd., London. ABOVE: An important and rare early-19th-century side table with lacquered panels of gold figures and trees, and a simulated marble top. Circa 1810. Courtesy, Mallett & Son Antiques Ltd., London.



Black-lacquered pedestal desk and dressing table, decorated in gold with flowers, birds, people and Oriental scenes. Courtesy, Paul Martini, New York.



dependent on antique precedents. After visiting there, Joseph Farington, the diarist and influential Secretary of the Royal Academy, wrote, "Mr. Hope's house resembled a museum." Charles Heathcote Tatham, the brother of one of the most reputable London cabinetmakers, Thomas Tatham, had been sent to Rome to make drawings of classical detail for use at Carlton House, and later published several volumes of the etchings. These too proved a fruitful source of decorative motifs for furniture makers.

In spite of occasional exotic excursions into the Chinese (as at Brighton Pavilion), the Indian (as at Sezincote), and even the Gothic, the Regency style was profoundly rooted in antiquity. It was from books like those already mentioned that the typical Regency motifs were taken: features such as the chimera or lion-headed monopodia so often used as the legs of tables, the terminal figures of Roman or Egyptian inspiration, used for the same function, the lion-mask handles, the saber legs of the chairs and sofas and even the more exotic creations, such as wine coolers modeled after Roman sarcophagi.

Despite the emphasis on classicism, furniture of the time was simplified to save expense. Such costly techniques



1. English Regency mahogany server with bronze griffin and monopodium motif at the corners. Circa 1810. Courtesy, Kasdens' La Tienda, Waltheria, California. 2. One of a matched pair of English Regency chests which, according to documents found in the chests, were owned in 1839 by Thomas Staley, Esquire of Leeds, England. Courtesy, Marshall Field & Company, Chicago. 3. Rosewood Carlton House desk with fine ormolu mounts, formerly at Brympton d'Evercy. Circa 1810. Courtesy, Mallett & Son Antiques Ltd., London. 4. Rosewood Regency writing table with inlaid satinwood banding forming panels. Courtesy, Partridge Ltd., London. 5. Regency double-sided, green-lacquered chinoiserie pedestal desk decorated with birds, flowers and simulated bamboo moldings. Circa 1810. Courtesy, Mallett & Son Antiques Ltd., London. 6. An important Regency chinoiserie black and gold cabinet. Circa 1810. Courtesy, Philip Colleck of London Ltd., New York.

continued on page 122



3



4



5

A Vista of Diamond Head

Seven Acre Beach Estate Designed for Sophistication in Hawaii

INTERIOR DESIGN BY STEPHEN CHASE OF ARTHUR ELROD ASSOCIATES
PHOTOGRAPHY BY JEREMIAH O. BRAGSTAD





"THERE IS A SENSE OF MYSTERY and far-away places that makes the house dramatic. It belongs at Maunaloa Bay. It's an exotic house at the beach rather than a beach house." Designer Stephen Chase grins over his own exotic description of the second Honolulu residence he has completed for the brothers Goldman (*Architectural Digest*, July/August, 1974).

The seven-acre estate once owned by industrialist Henry Kaiser has become a luxurious compound, totally rebuilt and decorated by Mr. Chase of Arthur Elrod Associates. The logistics involved in completing the first house were extraordinary in that everything was designed, acquired and assembled on the mainland, then crated and sent to Honolulu, much like a military operation.

Stephen Chase continues, obviously relishing the accomplishment of completing yet another such feat, this time for Monte Goldman. "We were able to create a very dramatic house because we had the trust of the owner before starting, having completed

Alfred Goldman's house the year before. Since we had that confidence, I was able to pull out all the stops, so to speak, within the established perimeters of certain guidelines. Of course, Mr. Goldman gave me color preferences, and he did see some things in advance. Our likes and dislikes were similar, however, so the house became an aesthetic labor of love for me. Monte Goldman knew basically what was being planned but when it came to total mood, I was completely in charge. The Goldmans were marvelous from the standpoint of sheer ease and their understanding of what we were trying to achieve. There were few limitations, and the requirements were relatively uncomplicated. It is a compound, so the second house was to complement the first in decoration and design."

Since the logistics of the second job were so similar to those of the first, Stephen Chase was less anxiety-ridden than he might have been, considering that every item for the eighteen-room house had to be packed into forty-cubic-foot cartons (seven in all) to be shipped from Los Angeles to Honolulu.

"I got strictly into the aesthetics of the project and went to a great extreme in this house that I didn't go to in the first. It is a sensual house in that

LEFT: Edging, Maunaloa Bay and across from Diamond Head, the estate is surrounded by seven acres of tropical splendor. ABOVE: Pool bar typifies the extraordinary care given to comfort and convenience throughout.



"I felt very much the way
a film director might."

ARCHITECTURE BY BAUER/MORI ARCHITECTS, AIA
LANDSCAPE ARCHITECTURE BY GEORGE WALTERS

it is a pleasure for all the senses; everything is wonderful to touch. The setting itself is sensual and the house should and does belong right there. In the first house, Alfred Goldman's, we redesigned and totally decorated an existing house; Monte Goldman's house was actually built for its setting. Really, it would take a jaded, cynical type to stand in the loggia with its twenty-foot ceilings and shell chandeliers, and not be dazzled."

Since the house is quite open, there had to be a continuity, a flow to the rooms, while each had to maintain individuality and a sense of purpose. "It was very important to me to set a consistent mood of serenity and pleasure throughout the house," the designer continues, "and since the whole feeling is one of informality, sophistication was held on a tight rein. There was a search for peace and the day-to-day pleasures of living."

Mr. Chase, tanned and relaxed, speaks candidly: "On this project I felt



ABOVE: Bronze Foo dog on an emerald-pearl granite pedestal greets friends at Loggia entrance. OPPOSITE: Shutters by Stanfield open loggia to the late sun, shadowing cool Morey Palmer tile and the boldness of Wicker Works furniture. Granite staircase winds to additional entertaining spaces: mezzanine, game room and cabana.





"I was able to choose things as I would for myself."



very much the way a film director might feel. When I sat down to do a room, I wasn't thinking about a thirty-square-inch chair. I thought about a specific chair, the perfect chair; a particular lamp; a painter to do the finest screen. I selected each piece as though I were going to live there myself. It's not the way I usually work; because I am able, as a designer, to assume a role with the people I work with, to adapt myself to their moods and tastes. I don't have to love every piece of furniture or fabric or object I select, as long as the owner understands why it was selected and is comfortable living with those selections. With Monte Goldman's house I was able to choose things just as I would have chosen for myself, because Mr. Goldman's tastes were so similar to my own. It was a challenge of a lifetime, the kind of project few

OPPOSITE: Bronze-mirrored ceiling in Living Room reflects glow of underseat lighting, the inviting ease of Ken-Wil custom-upholstered sofas and ottoman, where talk often turns to the extensive saltwater aquarium, serviced weekly by a swimmer. LEFT: Lush planting surrounds the McGuire breakfast table and chairs in view of cabinet-enclosed TV for morning news. ABOVE: A sixty-five-foot allegorical mural and the natural sheen of Morey Palmer tile create a mood of tropic ease in the Dining Room.



designers are given."

The concept was to create a contemporary structure but a very earthy and organic one—looking as if it had always been there. It was to be a comfortable house, casual and luxurious.

"There is an island feeling to the house," says Stephen Chase, "no urbane sophistication. I collected objects all over the world, using a good deal of art from Polynesia and New Guinea, and having worked with the Goldmans on the first house, I knew putting a room together as a whole would be acceptable to them. Showing each object out of its setting would make no sense. Having the owners' confidence is more than vital.

"Mr. Goldman's house, however, is no longer exactly as originally planned. Last year he married a beautiful young woman; she is so perfect



Views of the Master Suite restate the family's joy in comfort. Painting by Pissarro in a lounge shares lighted shelves with favorite memorabilia. Native flora spills from a Hudson Rissman bronze vase on the tortoiseshell table. A nude surveys the cool opulence of the marble bath, its Jacuzzi tub, and with curtains open, a view of the gardens and ocean beyond; more comfort: the McGuire *étagère*, a Hudson Rissman bench. Mirrored ceiling images continue the opulence of the Edward Fields rug and pattern-matched bedspread.

"...to sit in the sun,
feel the warm air,
touch the hot sand, and
dip in the cool water."



in that house: they complement one another. I don't mean that she is an accessory—she is much too full of character and life for that—but it is amazing. It may sound like a cliché, but when Mrs. Goldman walked in, it was as though a rare stone had been placed in a perfect setting."

Stephen Chase loves his work, and he is not too blasé to say so. He simply cannot believe his good fortune.

"When I see the pleasure the two brothers have received from the houses it absolutely delights me. It was the ultimate challenge! In Oahu, I want to sit in the sun, feel the warm air, touch the hot sand and dip in the cool water. It's almost a state of mind. I was very conscious of this while doing Monte Goldman's house. I learned to love Hawaii, and perhaps it shows in the house. I feel we've accomplished precisely what the owner wished—a strong feeling of the islands without any falsely primitive look or redundancy." □

ABOVE: The soft luster of embossed linen-velvet in the Powder Room shimmers on the walls and the floating lacquered sofa, upholstered by Ken-Wil. **LEFT:** Several Clarence House patterns and a 24-panel screen depicting Old Marrakesh blend into a Moroccan portrait in the Guest Bedroom.

Designer's Personal Statement Realized

A Bold Approach Liberates Compact Dimensions



THE DESIGNER'S STATEMENT is totally personal: sophisticated, formal, contemporary, a graphic definition of style. Its context could be Paris or Milan or New York. It happens to be in Beverly Hills, but its design language is universal. The drama of the result has been carefully restrained by a refined and creative sensibility.

It all started years ago, at the shop of an antiques dealer in New York. That's where interior designer Sally Sirkin Lewis first saw the Japanese

screen from which she took the theme for the design of her living room.

"For a long time there had been a screen folded up at the shop of one of my antiques dealers, and I had been asking to see it," she says.

Finally the dealer did open it, revealing a design with a bird—an Oriental crane—very similar to those in the flock that now swoops silently around the walls of the Lewis home. Painted directly on soft gold Japanese paper, the birds, which were translated

INTERIOR DESIGN
BY SALLY SIRKIN LEWIS



ALL MACMASTERS

actuality by Arthur Fine from the
designer's oral description, circle the
living and dining rooms.
The result is riveting. The birds
instantly demand the attention of
visitors entering the area. Framed by
polished floors and banquettes covered
in white Indian cotton, the design
exemplifies the statement Sally Sirkin
has created with her determination
to do something terribly innovative,
to just let my fancy fly and my
imagination go into action.

"In my work," she explains, "I very
often subjugate these traits. Some
people would call them outlandish or
examples of pure fantasy. But for the
first time in my design life I was able

Great cranes soar gracefully above the Living
Room banquettes in stylized prominence; the
murals painted by Arthur Fine on gold leaf tea-
papered walls were derived from a Japanese
Muromachi screen. A Pace Collection brass
swirl table stands between Louis XVI-style
fauteuils. The sisal rug from Harmony Carpet
promotes the clear, minimal feeling; pillows
are covered in Scalomandré silk.

RICHARD CHAMPION



RUSSELL MACMASTERS



"I like to live with a slight bit of formality."

to do something that I didn't have to answer to anybody for."

She had already completed plans for the house—"very Milan, brushed steel walls, brass moldings, geometric carpet, lots of velour, very different from this." On thinking things over, however, she said to herself, "That's been done before"—and she decided to indulge her flair for the dramatic instead. With this decision came the plans for the house as it is.

"Everything happened that night," the designer explains. "With the exception of the mantel, I designed everything: the banquettes, the colors, the sisal carpeting, the blinds, the dining room pieces. Everything happened that night and it was exactly what I wanted. I like to live with a slight bit of formality. For myself I don't like an explicitly California 'look.' It's not for me. I don't dress that way; never owned a pair of jeans in my life."

This was not the first time the designer had changed her mind. When Sally Sirkin Lewis and her husband decided to move from their large Beverly Hills home (his four children and her two fledglings were flying on their own by now), she had fixed ideas about what the house should be.

"Don't show me a house that has anything less than a ten-foot ceiling,"

RIGHT: Two aspects of the Dining Area continue the innovative look. Antique Japanese lacquer trays reaffirm the bird motif, tall period candlesticks illuminate the glass-topped table and Chippendale-style bleached horn chairs. OPPOSITE: An antique Chinese stone fish floats in dramatic darkness above the custom-designed sofa bed and slipper chairs in the Guest/Sitting Room.





MACMASTERS

aid to the real estate brokers. "I don't show me a house that doesn't have separate rooms—separate living room, separate dining room, every room separate. Don't show me a house with sliding doors."

In the home she and her husband had, of course, all of these things she disliked. But it also had a certain ambience."

"I can't ever explain it," she says, "but there was something I hadn't found anywhere else." So the Lewises

bought the house in spite of the eight-foot ceilings, "something I hate!"

The Lewises' home is small, with one bedroom and a study that doubles as a guest room. The owners have made some structural changes, turning windows into glass doors that open on to the deck they added. The garden that lies between the house and the wall that shields it from the street now has an Oriental feeling which introduces the mood of the interior.

The black glass lining the walls of

"...directing the whole operation like a symphony conductor."



RICHARD CHAMPA

the entry hall is an immediate cue to the drama within, a drama that played across the designer's mind so strongly that when the room was completed it contained no shocks, no surprises.

"Although clients are surprised that I'm not excited while the installation is taking place, I know exactly what it's going to look like—exactly. The same thing here: there were no disappointments; there was nothing I would have done differently. During the job, there was one funny moment. I came

in when they had started to lay the gold leaf paper on the walls. It was around noon, so it must have been full sun, and I thought, 'We're going to be blinded!' This, of course, was before the birds were painted on the walls, a project that started on a much smaller scale—one bird—and was originally scheduled to be completed in ten days. The finished job took over four months, which means that the painter was still hard at work when the carpenters, electricians, ca-



"I entertain only people
I truly enjoy being with."

pet installers and furniture movers invaded the premises."

"But it was all very calm," the artist, Arthur Fine, says now. "I would just move to another wall out of the way while they worked. Sally stood there with poise, directing the whole operation like a symphony conductor."

The designer looks very much at home in what is a very personal house. Her honey-colored hair is of a tone with the soft gold leaf walls.

"I've always worn a lot of black and a lot of white; browns and beiges."

The pillows heaped on the white banquettes, the black mantel—all provide a fitting background for her. And in the kitchen, bedroom and sitting room are her browns and beiges.

The house, ninety percent of which is her own design, is right, too, for the kind of entertaining she does.

"I really entertain only the people I truly enjoy being with," she says. "I don't give big parties. But I do like to have people over often—two, four or six. This happens to be a marvelous room for the way we live. Just four or six of us will have dinner, and then we'll come over here to the banquettes and talk until two in the morning. It's just my kind of house. It really is."

And it is. Style is what Sally Sirkin Lewis is about. □



OPPOSITE: Crisp white duck complements the twinkling lights of Los Angeles that accompany Terrace dining. LEFT: The geometry of a Harmony Carpet unifies the bold color contrast scheme in the Master Bedroom. An ancient Japanese bronze Buddha and an African sculpture lend their mystery. Scalamanré silk covers the bed pillows and sweeps from the open canopy; sofa pillow velvet is from Clarence House.

Poetic Imagination in England

Romantic Charm for a City House and a Country House

The City





PHOTOGRAPHY BY MICHAEL BOYS



OPEN THE FRONT DOOR of the London house of Diana Phipps, and forget the English climate. Greeted by warm red paisley fabric on the walls, you feel warmer immediately. Meeting Mrs. Phipps is a good tonic, too. Her two houses—one in London, one in Oxfordshire—represent an overwhelming amount of her own hard work, yet neither her energy nor her remarkable sense of humor ever flags.

She decorates her houses on impulse, would willingly do nothing else, and does much of the work with her own hands. She can make almost anything, reassembling bits of this and that to new glories, and her virtuoso tricks with fabric and a staple gun are little short of miraculous.

"I never throw anything out, and always reuse what I have," she says. "If I could start from scratch, buying whatever I liked, I would feel cheated. I decorate like an émigré."

An émigré of the nicest sort. Her early childhood was spent in luxury; her family divided their time between three castles, one of which had been in the family for eight hundred years.

1. The original proportions of the large Victorian town house have been respected and augmented with salvaged architectural details. 2, 3 and 4. The Living Room, a haven of velvet warmth, contains the only original family furniture in the house: a pair of Lord Nelson's flagships. Painting is by Sir Henry Raeburn. A church railing, the raised floor and generous cotton tenting turns an alcove into an intimate conversational cocoon. 5. A wrought-iron staircase at the garden level winds up to the Indian crewel-upholstered Dining Room alcove.

She divided
her time between
three castles.





Her father was Count Leopold Sternberg and her mother had been the Countess Cecilia Reventlow-Criminil before her marriage. When everything was confiscated, the family huddled in a flat in Prague, where they lived for the last three years of World War II. The houses and lands were returned to them in 1945, but in 1948 everything was gone—this time not to be returned. And so it has evolved that Diana Phipps's decorating talents spring from a quick wit and a quick hand: possessions have always meant little to her. "If I have money, I spend it. Things may change tomorrow."

She came to London twelve years ago, after the death of her American husband, Henry Phipps, and now divides her time between a Victorian house in Notting Hill and a Queen Anne parsonage along the Thames in Oxfordshire. Both houses reflect her boundless creativity and hard work; the country house also reflects the painting talents of her mother. Here Countess Sternberg has painted several murals: portraits of all the flowers that bloom in the garden are set into the entry hall paneling to cover cracks

OPPOSITE: The sun-drenched Dining Room, wrapped in denim and festooned with potted palms, has a pleasantly informal feeling. Painting is by James Reeve. Detail is from a Ceylonese screen used as a door for a built-in cabinet. LEFT: The Kitchen, with its original Victorian fireplace, has a cozy country look. Paint was applied with a sponge, even on appliances. A cheerful breakfast setting hints at a relaxed, spontaneous way of life. Egg stand is a new acquisition from the Portobello Road.





Most of her finds have come from the Portobello Road
 "...still the best in the world."

in the central heating. Her fresh green and white mural in the bathroom disguises some disliked fixtures and walls.

Mrs. Phipps also paints: charming watercolor sketches of houses and interiors. She binds these together with magazine clippings of rooms she likes, occasionally adding a clipping of a room she doesn't like—just to keep her from making the same mistake.

For example, she has added beautiful architectural details to the London house—doors and frames, paneling, balustrades and more moldings—most of them salvaged from nearby houses that were being demolished. However, most of her finds have come from junk shops all over town. "The Portobello Road and the Bermondsey Market are unbeatable—still the best in the world," she comments.

In her London house the front hall is usually cluttered with faded treasures awaiting paint, gilt, staples or sale. If she cannot do the work herself, she will find a craftsman who can. Cast-iron candlesticks have been painted, an incomplete wrought-iron bamboo balustrade copied and made whole, and a garden pergola created from commonplace materials.

These magpie tactics proceed with

SITE: Bright plaid fabric swathes a room, with swagging and quilting on the bed to match. The mirror is Venetian. **BELOW:** The same fabric passes into a Dressing Room, even sealed within the glass exterior of the tub: **RIGHT:** The garden is an informal and charming city oasis. Victorian pillars support a pergola grown with lush planting.



The Country

more enthusiasm than concern for identification. Once she bought a fragment of a painting in the Portobello Road. "I wanted something long and narrow and red and cheap, so I bought this." Friends raised their eyebrows until it was authenticated as part of a larger work by Rubens that had been destroyed.

Her energy seems inexhaustible, and she not only takes on any amount of work, covering the walls and furniture, but she will also redo anything that is not absolutely right. "I am obsessed with detail. For my living room in the country I originally hung the Javanese batik just as it was printed, in long oval patterns. Then I thought, I can't have all those pies and cakes on the wall, so I took the fabric down and repieced it. I was very bad-tempered for a week." Ovals have now been shortened to make circles, or elongated to make arches that fit the architecture. A happier solution.

Both houses are supremely comfortable and relaxing—essential after all that hard work. There are few straight-backed chairs, lots of big

A welcome retreat, the Oxfordshire country house sits quietly along the banks of the Thames. 1. Mrs. Phipps's mother, Countess Sternberg, painted the garden's flowers on sections of wallboard, which were then set into the Entrance Hall paneling. 2. The Queen Anne-style house, most of it built in 1703, was used as a parsonage for 250 years. 3. A classical stone head adorns the Garden. 4. The Dining Room's vaulted ceiling alludes to its origin as a 16th-century granary, the oldest part of the house. 5. The Javanese batik covering the Living Room walls was recut and repatterned to fit the architecture.





"I can't have all those
pies and cakes on
the walls."



"How comfortable
it is to have a
sofa in the kitchen."



2





tions. The London kitchen has a
 "No one ever realizes how very
 ul that is—a comfortable place to
 a book while things simmer."
 The country house is even more
 ul and tranquil, just as a country
 se should be. She has built a
 mming pool in the barn, adding
 ng doors that open onto a daffodil
 low sloping down to the Thames.
 r Mrs. Phipps, decorating is a
 sure, and she is always ready for
 e. She has done two houses in
 on, one in the country, is con-
 ng another barn—and still she has
 to help friends. "But when they
 me to decorate professionally, I
 dare—all that business about the
 ment would be too difficult. And
 gers never ask."
 ey ought to. They would have
 Diana Phipps, searching through
 on's shops in silk shirt and jeans,
 overs with a keen eye and an atti-
 free from the mundane. In her
 l, decorating with delight and ro-
 ce takes priority over traditions
 rules. The results are houses done
 spirited pleasure, where every
 holds a surprise. □

the inventive gathering of sunny gingham
 is a completely upholstered Guest
 om. 2. A warming fire, and murals
 d by Mrs. Phipps's mother, enhance a
 om. 3. A smoothly sculpted head of a
 n near the main Staircase irreverently
 a straw bonnet. 4 and 5. A lively
 print blooms in Mrs. Phipps's
 om, lining the elaborately draped
 y as well as covering the bed. Detail
 up the bed pillows made from delicate
 sh lace and other gentle fabrics.







Collage of Color and Comfort

*Manhattan Residence
Portrays a Framework
for Entertaining*

HERE IS A CLUSTER of great hotels and the southern end of Central Park. Built mostly in the heady days before the crash, they struggle to maintain their air of opulence and their reputations as haunts of international luxury. One solution has been

SITE: The carefully planned Living Room, suited for frequent entertaining, includes conversational groupings and a dining area. An antique Indian temple hanging and a collection of Chinese objets d'art catch the eye. Above the sofa, the painterly Edward Fields rug. The fabric is by Stroheim & Romann; the chaise fabric is from Clarence. **ABOVE:** A chevron-patterned stainless steel bar cabinet reaffirms the Entrance Hall's eclectic wallcovering design. A glazed dog protects a table created by Axis. Above it is a painting by Utrillo.

to offer slices of the upper floors to potential buyers as cooperative apartments. This has brought several of these grand edifices into a kind of neutral zone between an old hotel ambience on the one hand and a wholeheartedly residential atmosphere on the other. Such a cozy limbo has its own attractions.

One of these typically transitional structures offers several good production values in the form of a shamelessly eclectic façade and self-confidently lush lobby and elevator space. But ingenuity stopped at approximately the third floor and most of the rooms are standard both in terms of dimensions and overall scale. Thus,

INTERIOR DESIGN
BY MICHAEL DE SANTIS, ASID
PHOTOGRAPHY
BY JAIME ARDILES-ARCE

when interior designer Michael de Santis was informed by the owners that they wanted him to carve a new apartment out of a nest of rooms there, he knew just what to do.

Mr. de Santis is typical of a new generation of interior designers. Serious rather than effusive, he puts intelligent design solutions higher on his scale of priorities than offering scattershot solutions, such as filling a room with cushions and bibelots in an attempt to conceal bad proportions or indifferent workmanship.

"I was ruthless," he says, leaning forward with an intense look. "I knew that I would have to gut everything, and I knew that I had to have a large budget. I never cut corners."

This small matter out of the way, Mr. de Santis was able to move swiftly and in his usual immaculately professional manner. In a matter of months, rooms of faultless style replaced the old anonymity. Today a glistening shell envelops the owners' eclectic assemblage of treasures and creates a mood that is at once unmistakably of the seventies. But it is not at all threatening to the residents who are, according to Mr. de Santis, "mature people who are quite conservative."

Clarity is obviously one of Mr. de Santis's favorite themes. It shows not only in the pristine quality of his surfaces, but also in the cheerful wash of light that allows no indecipherable corners in his graceful ordering of spaces. "I find that people and their lives fall into two general categories, which I design for accordingly: those who flourish against a backdrop of dark, subtle colors, and those who prefer a paler, less complicated finish to their lives," he says.

This lavish design statement most certainly achieves a reflectiveness in the material sense. It begins with the honey-colored marble floors in the living room and dining room, continues with the stainless-steel base-

Plexiglass crescents crown a stainless steel trimmed television/stereo storage and the doorway leading from the Den to the living room. Lucite accessories from Casa Bella rest on a table by Axis Designs. Pace Collection chairs covered in Scalamantré velvet surround a backgammon/dining table.







boards which terminate the walls unequivocally, and finishes in an apotheosis of sorts, the dazzling master bathroom. There Mr. de Santis has created a myriad of infinitely reflecting mirrors, crystal and silver accessories, and a rather breathtaking mirrored tenting of the ceiling, from which a glass chandelier is suspended. The overall effect is exactly the kind of highly controlled theatrical richness that is so satisfying to the owners.

Enrichment is a constant theme in Michael de Santis's conversation. He accepts the fact that the residents have had an established manner of life. Not for him is the declaration of Year One and the energetic erasure of all evidence of individuality—or other de-

signers. He takes objects that have a family history and deepens their impact and meaning. He might add bases to a well-loved Chinese vase, or pick up a color theme in a painting. "I try not to make too many critical judgments," he says. "I always remember that by accepting an assignment I'm also accepting a human being with particular foibles and eccentricities. What it's really all about is blending new material into the existing mix."

Ultimately glamorous as his style may be, Michael de Santis is pragmatic when it comes to function. The lighting throughout the apartment is as tightly planned as any industrial space. And the rich, calm surfaces conceal a multiplicity of storage units.

Giving the residents what they want is also a matter of ensuring that everything really does deliver.

The exuberant, uncomplicated woman who now lives in these gleaming spaces couldn't be happier. She fits into her new surroundings perfectly. As she enthusiastically displays her latest purchases made under his guidance, she remarks, "I haven't bought a single thing without Michael's approval. When we started to work together, I told him I didn't just want a beautiful home, I wanted a smashing one. That's what I think have—and I got it by listening to Michael, and following his advice. These are words to gladden any interior designer's heart. □



opposite: The soft pastel tones of the Master Bedroom were inspired by a French painting reflected in the mirrored panels that cover an unsightly window wall. Battenwood architectural panels conceal ample clothes-storage areas. The 18th-century French desk and chairs stand on an Edward Fields carpet. ABOVE and BELOW: Mirrored surfaces everywhere multiply the angles and planes of a Dressing Room and adjoining Bath. Extensive built-in cabinetry ensures an uncluttered look while bright cosmetic lights dot the scene with refracted abundance.

"By accepting an assignment, I'm also accepting a human being."

Follies

French Dream Gardens of the Eighteenth Century

PHOTOGRAPHY AND TEXT BY ANDRÉ OSTIER



THROUGHOUT THE ÎLE DE FRANCE, the country surrounding Paris, you will find those poetic parks and dream gardens so popular in the eighteenth century—parks and gardens created in bold reaction to the formal, linear landscapes *à la française* designed by the landscape architect André Le Nôtre and his disciples.

"If you can make a lovely garden and turn it into a world of illusion, why object? So long as a certain freedom guides it and so long as art is in control, you will never countermand the dictates of nature. For nature varies according to climate, often making us forget where we are and

rotating scenery in our gardens as effectively as if we were at the opera."

Such was the opinion of Carmon-telle, an eighteenth-century French painter and dramatist. Carmon-telle loved to plan the imaginative landscaping of hillocks and grassy vales, covering them with mills and farm-houses, false tombs and Gothic ruins, urns and Chinese buildings. This kind of *fabrique*—or "artificial construction"—blossomed during the course of the eighteenth century, most particularly in the area of the Île de France, from Cassan to Ferté-Vidame, from Betz to Méréville. *Fabriques* filled many a private park, and some of them are

now unhappily no longer in existence.

In order to record these charming scenes, Carmon-telle in the last years of his life executed a number of "transparencies," paintings in the form of continuous panoramas—Le Nôtre's version of animated drawing. Only one of these transparencies has come down to us intact. With a delicate brush the painter has duplicated on fine paper his favorite wall. Thanks to his remarkably perceptive eye—almost as accurate as the camera lens—we see once more those eighteenth-century figures, some on horseback and some in carriages, who have come to promenade and to admire the



OPPOSITE: Artificial rivers in the park at Méréville wind in imitation of nature, with here and there an imaginative bridge spanning them. ABOVE: The small-scale château of Méréville is among the most famous *fabriques* in the Ile de France. Abandoned 100 years, it is now open to visitors.



1



2



4



5

leafy, romantic parks at Chamarande, Betz and Méréville.

Méréville, in fact, has been open to the public since 1973 and is an hour's drive south of Paris. Beginning in 1784 Jean Joseph de Laborde spent many years and millions of francs creating this surprising and comprehensive park. The designer and painter Hubert Robert selected the most felicitous species of trees. Crystal streams are crossed here and there with unexpected bridges, and there are many artificial lakes. All these wonders make the property a splendid attraction for Parisians and for neighboring residents, who can spend many pleas-

1. and 2. The miniature Temple of Filial Piety, once located in the park at Méréville, was removed some hundred years ago to the Jeurre estate. Another Greco-Roman temple overlooks an artificial lake. 3. Once one of the more appealing *fabriques* in the Désert du Retz, the Maison Chinoise has now fallen into ruins. A few door panels were preserved.

ant hours in rewarding exploration.

In their day the *fabriques* at Méréville were understandably celebrated. But the property was abandoned after the French Revolution and soon overtaken by virgin forest. Fortunately, between 1880 and 1900 the Comte de Saint-Léon, owner of a château and a large estate in the vicinity, undertook to move the main attractions of Méréville

stone by stone to his own property. The Dairy, Bélanger's masterpiece, now can be seen reflected in the mirrorlike water of the Château de Jeurre at Etrechy, nor far from Méréville. In the same place you will also find the Temple of the Sibyl, modeled after the rather more famous one at Tivoli.

Bélanger, who was chief architect to the Comte d'Artois, reveals in a letter to Madame Joly, one of his clients, the spirit in which he conceived the arrangement of gardens: "I think it necessary to point out, madame, that a garden is simply the model for a larger picture, and one must not eliminate artifacts from it."



"I think it necessary to point out, madame, that a garden is the model for a larger picture."



7

artifacts which conceivably could enrich the perspective, particularly when they are selected according to usual conventions."

He placed the Temple of the Sibyl on a low hill, overlooking the waters and grottoes of Méréville. Today you will find it at Jeurre, on a lower elevation and set among generous shadows where one is immediately struck by its architectural perfection. Built in the eighteenth century by the Chevalier de Monville at what is now the village of Chambourcy, the Temple of the Sibyl is a unique complex, now unhappily in ruins. The French government, however, has undertaken

4. through 7. Shown are four samples of a unique type of painting created by the eighteenth-century artist and student of manners, Carmontelle. They were known as *transparents* and painted in gouache on rolls of oiled paper. Put into a box with a glass panel for viewing, they were turned by hand to create the illusion of movement.

to restore it. From the remnants of its eccentric architecture much rebuilding has been effected: the truncated tower, the icehouse, the Temple of Pan—but work is still in progress on the Chinese pavilion. In the same way the Chinese kiosk at Cassan near l'Isle Adam has just been rebuilt.

The château that the Princess of Monaco built at Betz before the French

Revolution was demolished in 1810. At the urging of Hubert Robert the princess had scattered *fabriques* throughout her estate. Here, too, there is a kiosk in the Chinese manner as well as a Druid temple, built in the form of a circle, with oak trunks supporting a wooden cupola. But the great surprise at Betz—much else has been destroyed—is the Temple of Friendship, the work of the architect Jean-François Le Roy. In her day the Princess of Monaco had been much taken with the Prince de Condé, who proved to be a tender but unfaithful lover. Consequently she decided to build a memorial to their friendship, an emo-

...evocative visions of other times, other places.



tion rather more enduring than love. And so it has endured to this day. □

When next you visit Europe, consider touring the verdant parklands of the Ile de France and seeing these charming *fabriques* for yourself. Most of them are within an hour's drive from Paris, a pleasant afternoon's sojourn away from haute civilization. If you'd like to be guided through these areas, contact an agency that provides private cars with multilingual uniformed drivers and/or guides, such as France-Europe, 5 rue de Chaillot, 75116 Paris, telephone 723-6120; or Treasure Tours International, 15 rue

1. Now in the process of being reconstructed, this pagoda in the Oriental manner at Cassan was typical of the eighteenth-century French passion for *fabriques*. Here in the Desert du Retz one artificial ruin, a truncated tower, has become a real one. 2. The small Temple of Friendship was built on the estate of the Princess of Monaco at Betz, outside of Paris.

de L'Arcade, 75008 Paris, telephone 265-0569. If you want personal transportation only, call Chauffeur Service, 132 rue D'Assas, 75006 Paris, telephone 326-7198; or Bernard Durand, 2 bis, rue L'Eglise, 92200 Neuilly-sur-Seine, telephone 624-3727. You might prefer to rent a car and, armed with a well-detailed map of Paris and its environs, move leisurely among

these parks yourself, letting your senses fill slowly with evocative visions of other times and other places. When you motor south to Merueille, Etrechy or Chamarande; west to Ferté-Vidame, l'Isle Adam or Chambray; or north to Betz, you can choose to stay overnight at one of the noble castles in each area which have been transformed into inns with deluxe accommodations before continuing on your fascinating trip. Information regarding these castles is available through your travel agent or the French Government Tourist Office in your home city or in Paris at 127 Champs Elysées, telephone 720-9018.



In the nineteenth century the Temple of Filial Piety was transported from Mereville to the Jeurre estate. It stands now, more dramatically than ever, in a vast park where birds flock and animals graze, and illusion is honored.



Architectural Digest Visits: Truman Capote

TEXT BY ROSEMARY KENT

PHOTOGRAPHY BY RICHARD CHAMPION



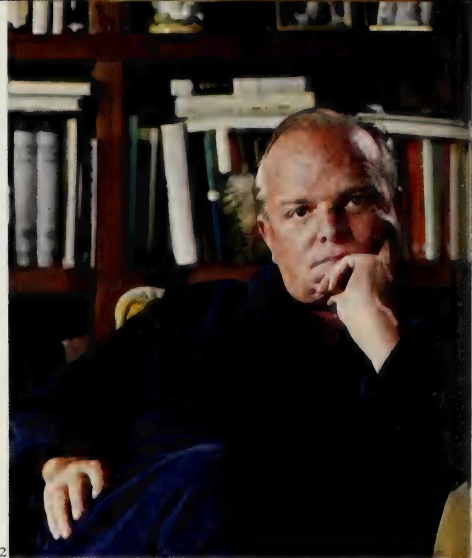
The two-story Living Room shown here and on the Cover communicates a mood of oceanside elegance tinged with intelligence and humor. Highly personalized objects, books and memorabilia are placed casually among the simplified furnishings. The detail emphasizes accoutrements on the patchwork altar: antique cat, bronze bell and Cocteau-designed needlepoint mask-pillow.

IT IS VIRTUALLY IMPOSSIBLE to find his Long Island home in the Hamptons, but that's exactly the way he wants it. Hidden behind scrub pine, privet hedges and rows of hydrangea bushes is Truman Capote's two-story weathered-gray beach house near Sagaponack on the South Fork.

He lives in the heart of the Hamptons—a stretch of rolling potato fields and lush farmlands married to the nearby Atlantic ocean. A year-round farming community and a summer place for city people, it is here that antique farmhouses vie with modernistic glass houses for the dunes and fields. Mr. Capote once called Sagaponack "Kansas with a sea breeze."

It has actually become a rural Montparnasse with the likes of James Jones, Willem de Kooning, Marya Mannes, Jean Stafford, Joseph Heller and many other artists and writers living in the area. It is also the kind of sleepy sentimental town where the local bar—Truman Capote often lunches here or has a drink with fellow writers John Knowles or Willie Morris—runs an ad in the biweekly newspaper, wishing him happy birthday. He can come and go as he pleases.

The best way to find Mr. Capote's secluded house is with him at the wheel of his deep-green Buick. Then it is a short but bumpy ride down a dirt lane first opened back in 1670, a quick turn into a gravel driveway past a natural bird sanctuary and a friend's cottage built on his property, before he pulls up in front of his box-shaped, flat-roofed wooden house. Wild flowers are still blooming and the smell of the potatoes, almost ready for harvest, is pungent on the salty Atlantic ocean air.



1 2
3

Designed to look unfinished, Mr. Capote calls his house "run-down comfort."

"I own these fields," he says loudly, sweeping his left hand like a plantation owner over the six acres he has owned since 1962, when he had the house built to his specifications. "It was done by a local carpenter who's dead now. He did it to my specifications. It's exactly the way I wanted it. I work at this untended oak. It's intentional. You can see how quiet it is here, because you can barely see the top of another house. This is the place to be alone."

Only a few friends have ever ventured up the overgrown path to the house hidden in the dune grass, and they all have been invited first.

"I'm not out here to entertain," explains Mr. Capote. "I'm here to work. There's come here a lot in the autumn and winter, and I see almost no one. I don't care for the Hamptons as much in the summer—too crowded. I don't understand the way some people come out here and run themselves ragged every night. I just don't think some of these writers are working."

This may seem an odd remark from Mr. Capote, who knows everyone from prisoners to princesses, socialites to sailors, and who simultaneously holds the reputation for being one of America's greatest prose writers and another for being a social butterfly.

"I spend most of my time out here reading, writing, going for walks with my dog and talking on the telephone. I see people in New York; I don't see

New York people out here. I hardly see anyone when I'm here. In the past fourteen years, since I've had this house, I've gone out six times for dinner. Now that's quite a record for someone known for being so social, isn't it? Besides, whom would I entertain? I only know about four people I'd really have over!"

Entering his house through the back kitchen door, he removes his loafers and walks into the living room. The barefoot Mr. Capote picks up a rag mop as delicately as Fred Astaire tapped his dancing cane and starts to dust the marine blue floor, still not quite dry from its recent coat of boat deck paint.

"I've just had it repainted," he says, "and this humidity doesn't help it dry. You should see the room at night. The floor floats like a big blue-green lake."

The author describes his house as a "raincoat," referring to the method of its construction. Built with the exterior walls exposed to reveal vertical studs and horizontal bracings, the skin of the building protects the inside, in many ways like a raincoat.

"I wanted a rustic house. I really think of it as one big room. Completely winterized, it's been designed to look unfinished. I call it 'run-down comfort.' I like the effect of texture in rooms—the rawness of the wood plus the mirrors that line one end."

A large floor-to-ceiling window with divided panes lets in the glorious morning sun and allows a view of the sea and sand some two hundred yards beyond the house. A spiraling steel staircase leads to a balconied second-floor study lined with red couches, wicker chairs and hassocks and a famed René Bouché sketch of

Capote. Here he works or reads.

None of the furniture or furnishings have "Don't touch" signs. His possessions are comfortable, attractive and appear to be used rather than looked at. A priceless Tiffany lamp peeks over the shoulder of a worn yellow velvet easy chair. Upholstery has a few sun-faded patches, but the clusters of paperweights are shiny and sparkling. The wicker chairs and tables come from inexpensive import shops, or they are rare antiques—like the round, claw-footed table downstairs where Mr. Capote writes. Needlepoint pillows done by friends are scattered about, as are silver-framed photographs of Lee Radziwill, an elegant-looking lady sitting primly in a bumper car, and Maggie.

Although she has left pale blonde hairs around, Maggie-Truman Capote's celebrated English bulldog—is at the moment nowhere in sight.

"She's next door visiting," explains the writer, who loves to talk about his "sweet, quirky and huggy" pet who once ate Joanne Carson's slippers and Charlotte Curtis's poinsettias and who periodically raids picnickers' baskets.

"Oh, she's very munchy all right," concedes Mr. Capote, pushing his blue-tinted prescription glasses up on his nose, shrugging and letting out his famous giggle.

Off the enormous living room is a small screened-in porch, similar to ones in many Southern homes, filled with his beloved wicker furniture. He uses it as a summer room when the breezes blow mildly from the sea. His bedroom, near the kitchen, is so stark and sparsely furnished it resembles a summer camper's tent. Near his cot-sized bed are a stack of detective maga-

ditional views of the Living Room: 1. A paperweight collection, books and hanging personal photographs fill one corner. 2. Truman Capote relaxes in a favorite fireside chair. 3. In a brightly painted and lightly scaled setting, the author writes at a wicker table; writing materials share the space with an open copy of *In Cold Blood*.

zines and a pile of favorite books.

"I like to have my own things around me. Even when I travel to my other houses in Switzerland and in California, I take things of my own with me," says Mr. Capote, whose permanent base is a sleek apartment in the U.N. Plaza in Manhattan.

"I'm a great houseguest. I only appear at mealtimes. However, I really don't like people to stay with me. It's interrupting for my work."

His Sagaponack schedule is not

continued on page 126

1. Mr. Capote's Bedroom is a Spartan statement. Miniature chests of drawers rest on wall ledges. 2. The unpretentious exterior of the studio beach house is weathered and timeless. 3. Extensive shelving extends from the living room to the Gallery above; the drawing is a portrait of the author.





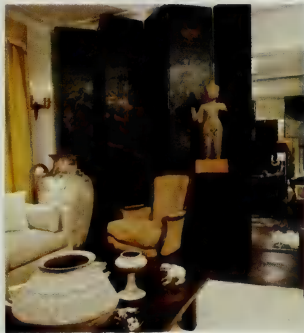


Antiques Dealer's Treasure Enclave

Graceful Selection Magnifies Small New York Apartment



JOSEPH RONDINA is one of those fortunate people whose professional occupations coincide perfectly with their private tastes. Born into a Florentine-American family with a well-established home-furnishing business in upstate New York, he inherited an instinctive feeling for furniture and objets d'art and acquired an early familiarity with the pleasures and pitfalls of interior design. After graduating from a school of design, he worked for the family firm as a buyer-decorator. Sixteen years ago, while still in his early twenties, he moved to New York City and started a business of his own, buying and selling antique furniture and works of art.



Timeless art objects and fine French furniture meld in a Living Room atmosphere of quiet quality, presided over by a polychrome Kuan-Yin. An intriguing Korean painted-silk screen dated 1605 stretches across one wall, while a Chinese Ch'ien Lung lacquered screen shelters the adjoining Master Bedroom. Detail focuses on Thai Ban Chiang pottery jars. Handwoven wool by Scalamandre; suede from Clarence House.

TEXT BY VALENTINE LAWFORD
PHOTOGRAPHY BY RICHARD CHAMPION

Today his antiques shop on East 62nd Street is one of the most attractive examples of its kind, and it enjoys an international reputation. His regular clients include many of the best-known collectors and dealers in Europe and Asia as well as in America; and he has exported antiques to no less than nineteen foreign countries. Indicative of the quality of the firm and the character of its owner is the fact that Mr. Rondina's clients have

had a notable way of becoming dear and personal friends.

In his shop eighteenth-century French pieces, and Oriental antiquities—Chinese and Japanese, Korean and Indian, Cambodian and Siamese—memorably vie for attention. In his own apartment, they merge and blend unforgettably: the first impression is one of extraordinary serenity; and the second impression is even more restful and harmonious. It is reminiscent



certain houses found in Paris between the World Wars, where Louis XV and Louis XVI furniture was cheek by jowl with ancient Chinese sculpture.

That meeting and mating of the products of superficially disparate civilizations, which seemed so magical then, no longer surprises. But it still has the power to enchant the senses and satisfy the mind—more especially then, as in this New York apartment, every single piece of furniture or ar-

tifact in sight is of an authentically high quality and has been chosen by one who has a love of beauty and admiration for fine workmanship, as well as a fund of expert knowledge.

A Louis XVI architect's table in the Bedroom holds several interesting objects, including an Indian sandstone figure of Vishnu and a Cambodian elephant-shaped jar, both 12th-century, and a pair of 18th-century dueling pistols. Modern paintings above the Louis XVI steel bed are by Artur Bual.





Joseph Rondina may have been trained as an interior designer, but the essential charm of his apartment is that it has changed through the years. "I've gradually widened the scope of my aesthetic and antiquarian interests," he explains, "going farther East and deeper into history in search of rare objects." No doubt they are to stock his shop, but they are also for his own use and enjoyment at home. There is no superimposed color scheme, and no obtrusive evidence of the hand with contrasting styles or shapes or textures.

Against white walls and off-white paper covering, soft beige and warm brown, subdued blue and muted red, the black of a Chinese screen and dark green of the shades of Louis XVI *bouillottes* lamps make their own statement; lacquer and *vernis* and teak, velvet and marble, stone and earthenware, *cloisonné* and porcelain, bronze and *bronze doré* are to the same. The beauty of Mr. Rondina's apartment as a whole is less a result of the sophisticated use of space and even less of the painstaking study of effects—than of the emanation of individual contents.

In the living room, for example, the *Yin-Yang* is caught and held by a polychrome carved wood Sung figure of Hsueh-Yin, standing on a superb Régence commode, backed by an early seventeenth-century Korean screen with dry-painted scenes of the emperor moving from his winter to his summer palace. Nearby, on a giltwood table signed by Jacob, are four vases of Ban Chiang pottery—3500 B.C.—summer tomb-furnishings recently unearthed in Thailand. In the bedroom, steel and gilt bronze eighteenth-century French bed, upholstered in blue silk and blue leather, is watched over by a seventeenth-century Karala wooden statue of Vishnu.

In the adjoining dining room—dividing doors have been removed throughout the apartment, so that

seventeenth-century Japanese samurai guards the polished Louis XVI Dining Room furniture and table setting; glassware and Chinese porcelain plates, all 18th-century, Pekingameled sweetmeat dishes and a leafy Japanese bronze candelabrum. The Japanese cabinet is also 18th-century.

rooms merge, as well as styles and periods—a twelfth-century Chinese stone Buddha sits cross-legged in meditation on a gilt wood Régence side table, surrounded by a Ch'ien Lung altar garniture, with *blanc de Chine* flasks and K'ang Hsi blue and white porcelain on Louis XV gilt brackets on the wall behind. Here, when the day's work is over, Joseph Rondina likes to entertain his close friends. He is an accomplished cook, adept, as one might surmise, in preparing not only Italian and French cuisine, but also Chinese, Japanese and Korean dishes. He lays his table appropriately—with French *faience* for Provençal specialties, Peking enamel for Chinese meals, Japanese ware for Japanese cooking. The relative smallness of his dinner parties—normally four, at most six—is also characteristic. For all his success in his profession and his capacity to make friends easily, he has remained an endearingly private person.

"I never give a cocktail party," he says, "nor attend one if I can help it."

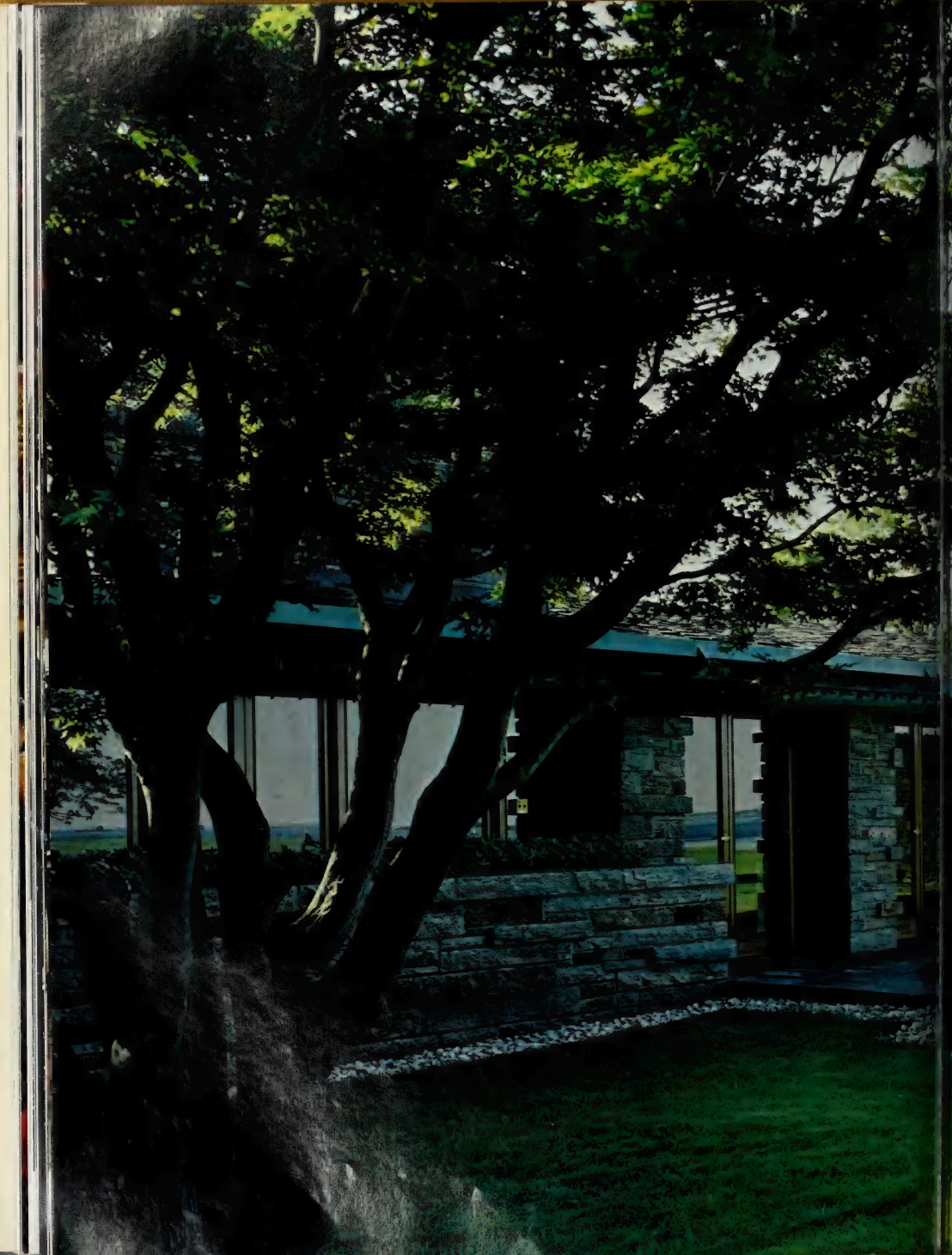
He enjoys conversation, and can tell a good story. He knows his world and his subject. But he has too keen a sense of the ridiculous to be caught pontificating about his profession or giving a dissertation on his "philosophy" as an *antiquaire*.

"I will say," he concedes, "that the things I look for have an unaccountable way of gravitating in my direction, and I'm not above believing that inanimate objects can exert an influence just as surely as people can."

And—who knows?—perhaps the extraordinary serenity of his apartment has to do with its complement of merciful, releasing, preserving gods.

Some of Mr. Rondina's colleagues and competitors attribute his success to a knack of keeping abreast of changing fashions. A mere observer can afford to be less parochial, and credit him with the creative ability to make others share his interest in the arts of civilizations remote from our own. He can be described as a fortunate man. But it would be more accurate to say that he has an unusually sensitive and positive mind and an enviably healthy talent for living. □

"I'm not above believing that inanimate objects can exert an influence, just as people can."



Frank Lloyd Wright Revisited



ONE OF THE PRIMARY DEFINITIONS of the creative genius must be uniqueness. A sensibility that carries a vision to reality may fuse different themes into ultimate coherence, but it remains inimitable. And yet every great innovator has had followers who have not understood this, and who have tried to broaden and deepen a personal vision and extend it synthetically into the future. It is seldom successful.

When the owners of this Frank Lloyd Wright house—one of a relative handful in New York State—acquired the property, they wisely skirted such a trap by commissioning John Saladino who, far from being a follower of anyone, has earned a reputation as a leading young American interior designer. He was asked to revitalize

the workings of the house. The project designer was Peggy Wong.

Built in 1955, the house came late in Wright's career, and stylistically it is not very adventurous. Rather it echoes his "Prairie houses" of the first decade of the century, with its deep eaves and horizontal massing. Internally, its L-shaped plan was modified through the construction of a new wing in 1972 by architect Martin Delsion with Taliesin Associated Architects. The materials used are a calm and sober composition of stone, plaster and cedar shakes.

John Saladino radiates energy and a kind of invincible self-confidence.

"It never worried me that I might be altering the work of a master," he says. "On the contrary, I felt I was

making a major concession in accepting miles of mahogany and granite.

A designer who feels his philosophy "is rooted in the Bauhaus," Mr. Saladino has practiced until perfect a elegant and lucid style which follows the root forms of the 1920s.

"I like the idea of an indeterminate system. Walls that are mirrors to extend space, columns that dissolve in reflections of stainless steel."

One of the most enjoyable thing about Mr. Saladino is his obvious delight in playing with words and ideas, and inserting an occasional hidden joke is part of the game.

In short, he has a very late-twentieth-century sensibility, in many ways the exact opposite of Wright's utopian view of architecture.





INTERIOR DESIGN
BY JOHN F. SALADINO
PHOTOGRAPHY
BY NORMAN MCGRATH

PRECEDING PAGES: Reflections of a bayfront vista echo along the mahogany, glass and stone façade of this distinctive Frank Lloyd Wright structure. OPPOSITE AND BELOW: Restored flagstone Living Room flooring extends to the terraces, linking residence with landscape. The custom-designed seating unit, covered in Clarence House fabric, addresses itself to the superb view; a Deutch wicker chair provides a spot of intense color. LEFT: A similar view of the room before its updating shows how the original furnishings ignored the site.





"I find it rather ironic that Wright's reputation as a great organic architect should be so little in evidence here. The house virtually ignores the site and turns in on itself. The view of the water, which is very fine, was ignored and all the emphasis centers on the fireplace. It's like a Medieval barn somewhere in Northern Europe, with its life built around a great hearth. And here I was, like some Renaissance Italian bursting into it, bringing my Southern preoccupations with light and air and color.

LEFT: A restored Wright-designed desk in one corner of the living room faces the swimming pool. BELOW: Banquettes scaled to the resident's measurements and upholstered in Clarence House fabric define the "Inglenook" area of the living room.

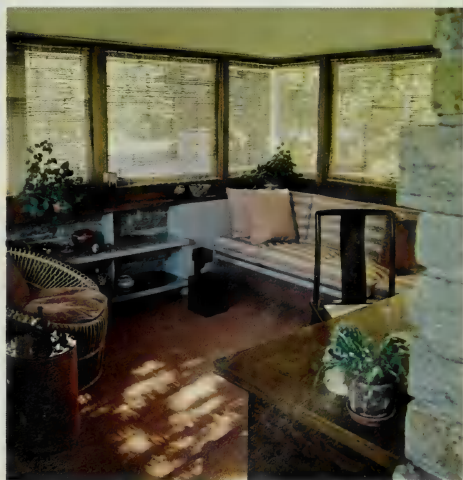
"This was no minor problem, because I was transforming a year-round house—which seemed literally bundled up against the weather—into a summer retreat. You know how I did it? By contrasting monumental scale with transparent color. I knew at once that I couldn't use pure white. It would just be too much in these rooms. I worked out a program based on cream and a cool gray, with some peach tones. These are highly contemporary colors but are still compatible with the Wrightian concept. The one exception is the card room."

Furniture proved to be another challenge: "The owners bought the house furnished, and an erratic collection it was. Pieces by Wright were freely mixed with what you might



ly *Gemütlich*, and there were lots of
 teenth-century Chinese things." Most of the Wright pieces were
 saved, although the architect's
 ichtant for built-in bookcases was
 were edited. Surviving bookcases
 ne bedroom were given an extra
 ension with mirror backing. Cen-
 l to John Saladino's working
 thod was flexibility and a readiness
 onodify and revitalize existing work.
 Other treasures kept appearing as

it: Lightly scaled furniture and
 -wrapped Dining Room paneling comple-
 at the overall design. **BELOW LEFT:** The
 lit and vivid Card Room is an anomaly in
 subdued color scheme. In what was the
 hen, originally, niches which housed ovens
 v showcase primitive art. **BELOW RIGHT:**
 dy is soft-toned for contemplation.
 ker chair by Deusch.



"It never worried me
 that I might be altering
 the work of a master."



went along. We found a Wright table in the caretaker's apartment, for instance, covered by an old oilcloth. It was mahogany, so I had it lacquered again and placed a collection of cream-colored objects on it. Other pieces were modified to work in the new context: a wing table that Wright had designed to wrap around a column was given a fourth wing when placed "elsewhere."

OPPOSITE ABOVE: The lightening process is evident in the rejuvenation of a Bedroom, shown here "before" and "after." Gradations of a monochromatic color scheme achieve an understated look. Bronze mirroring above a paneled wall visually extends the pitched ceiling. **OPPOSITE BELOW:** Another Bedroom joins the mahogany shelving Wright favored. **THIS PAGE:** A row of pillows by Scalamantré. **BELOW:** An exterior view points up the horizontal emphasis and mahogany grill.

Mr. Saladino's pleasurable relationship with the past does not seem to interfere with the lively critical dialogue he appears to have taken up with the Wrightian sensibility.

"One of the things that really surprised me about the house was the way Frank Lloyd Wright used decoration as a cosmetic. There is an insistent grill that runs through the house. It is, for example, in front of the yellow glass clerestory, existing entirely to cast decorative shadows. It has nothing to do with privacy or sun control. All of which goes against my purist impulses. But I learned to control them. And while I certainly didn't approach the assignment as though I were a museum curator, I think I bridged the critical gap between res-

toration and updating.

"My own feeling about design, which I certainly kept in mind while working on this project, is concerned above all with the *shape* of space and objects. And then the relation they have with human beings. I think of environments as divine landscapes."

It is doubtful if Frank Lloyd Wright ever thought of interiors as divine landscapes, but there is an ease and coherence in the way John Saladino's lively color and refined surfaces respond to the dynamic of the Master's spaces. There is not too much doubt that Wright would somehow have given a nod of approval to this irreverent but vital experiment in reclaiming the spirit, if not the substance, of the past. □



"Other treasures kept appearing as we went along—a Wright table in the caretaker's apartment..."

American Narrative Paintings

BY MAURICE BLOCH

NARRATIVE PAINTINGS OFFER an understanding and enjoyment of subjects taken not only from contemporary life, but life of an earlier or future time as envisaged by the artist. Through these paintings we can sit in judgment on events of social and political history. We can be stimulated by their allegorical, symbolic or ideal nature or we can be attracted to paintings that illustrate great literature. This rich and fascinating area of art retraces man's instincts for self-expression, and American paintings are no exception. The narrative impulse in nineteenth-century American painting was particularly vital.

Certainly the urge to record a real or imagined life can

never be bound by mere definition. However, broadly interpreted, the term *narrative* is now more frequently used by art historians when referring to subject matter that is often still called *genre painting*. Webster long ago defined *genre painting* as: "painting in which subjects from everyday life are treated realistically." Modern scholar Hermann Warner Williams, Jr. went even further, adding that the artist himself "must be contemporary with the scene depicted." Both provide rather narrow limitations. Fortunately artists have traditionally tended to ignore rigid classifications, seeking to satisfy their own creative impulses, and numerous facets of the American philosophy and life style



Eastman Johnson, *Fiddling His Way*, 1865; 24½ × 36½"; oil on canvas. Courtesy, M. Knoedler & Company, Inc., New York.



Winslow Homer, *Girl in a Meadow*, circa 1876; 14 × 10"; oil on canvas. Courtesy, Terry De Lapp Gallery, Los Angeles.

...riches that still await the discriminating collector.



Edward Lamson Henry, *The Camden and Amboy Railroad with the Engine "Planet" in 1834*, 1904; 16 x 32½"; oil on canvas. Courtesy, Graham Gallery, New York.



John George Brown, *The New Trick*, 1903; 23½ x 16¼"; oil on canvas. Courtesy, Galleries Maurice Sternberg, Chicago.

have been portrayed by American painters.

With the exception of a few notable examples made outside America by artists like John Greenwood, Charles Willson Peale and John Trumbull, or by Benjamin West and John Singleton Copley, there was no "school" of narrative painting in this country in the late eighteenth century and early decades of the nineteenth century. It was, without doubt, the rise of the popular Jacksonian democracy in the 1830s, bringing with it a greater awareness of pride in both the country and its culture, as well as the slowly emerging interest in art beyond a traditional self-perpetuation in portraiture, that encouraged a younger generation of artists to turn to landscapes and subjects of American life, customs, history, and literature.

Interestingly enough, the development and character of American narrative painting evolved at precisely the same time as the illustrated book made its appearance. It therefore should come as no surprise that most of the painters who eagerly took up the new subject matter were also frequently the illustrators and designers of these new publications. The books provided the promise of a steady patronage that demanded nothing more of the artists than that they provide pictures that could, in their turn, suggest stories for the writers. Naturally there was equal concern that the pictures please the readers and be readily understood. William Sidney Mount, whose paintings of rural life fitted the requirements and were often used to illustrate gift books, once offered pertinent advice to other artists



Marcus Waterman, *Gulliver of Lilliput*, 1876; 30 × 50"; oil on canvas. Courtesy, Childs Gallery, Boston.

along that line: "Paint pictures that will take with the public—never paint for the few, but for the many." Evidently the publishers and the artists understood one another. The artists attempted to paint subjects with storytelling content that would attract favorable critical attention at an exhibition while satisfying the rising demand for illustrations. This arrangement demonstrated the need for a necessary patronage, and apparently none of the artists felt that such conditions restricted their individual creativity to any significant degree.

The appearance of liberal art organizations like the American Art-Union in New York, and its sister institutions in Cincinnati, Philadelphia and Boston, beginning in 1838 and flourishing through the early 1850s, provided a much more steady and independent patronage, with no other requirement imposed upon the artists who submitted pictures for possible sale and distribution to their subscriber membership than that they make a sincere effort to paint subjects "taken from everyday scenes of life, those that are not typical of, or create painful emotions."

During this period and under this ideal kind of patronage, painters found perhaps their greatest encouragement to undertake a wide range of narrative subjects. Contemporary taste was still in an early stage of development, and evidently very receptive. At the height of popularity in the late 1840s, the New York Art-Union Gallery exhibitions included all of those aspects of narrative painting included within the broader definition of *genre*. Indeed



John George Brown, *By the Stream*; 26½ × 16¼"; oil on canvas. Courtesy, Hirschl & Adler Galleries, New York.



Eastman Johnson, *Card Playing at Fryeburg, Maine*, circa 1865; 18" x 29 1/2"; oil on canvas. Courtesy, Kennedy Galleries, New York.

a number of the now-familiar names gained wide recognition at the time, for their specialties: William Sidney Mount devoted himself to subjects of country life based on his own experiences on his native Long Island; George Caleb Bingham, who became known as "The Missouri Artist," portrayed the life of the riverman along the Missouri and Mississippi; Charles Deas and William Tylee Ranney recorded life on the prairies; Seth Eastman and John Mix Stanley were among those who set out to document Indian life; while others like Emanuel Leutze could be counted on for their heroic, often overly dramatic interpretations of American history of the recent or distant past.

Art organizations, like the art unions, unquestionably provided the real impetus for the evolution of a highly individual and often vigorous narrative painting style in America at a very crucial period, and their influence fortunately continued for several decades after they ceased to function. John Quidor (1801–1881) whose *Leatherstocking's Rescue* is illustrated here, was one of the earliest artists to receive art-union support. He was also one of the earliest American painters to enter the narrative field, devoting himself almost entirely to the illustration of scenes from the stories of the most widely read authors of the day, James Fenimore Cooper and Washington Irving. He preferred to show the amusing side of his subjects, and his caricaturelike forms, along with his strong sense of move-

ment, color and inclination toward theatrical effects, formed a blend of fantasy and romanticism that was ideally suited to his fictional material.

Junius Brutus Stearns (1810–1885) added scenes from contemporary life to his repertoire in the 1850s. During the years he received art-union patronage he was known for his paintings of Revolutionary history.

Eastman Johnson (1824–1906), another of these artists, was encouraged by the American Art-Union to go abroad to study, which at that time (1849) meant Dusseldorf. But Johnson soon shifted to Holland where he was to become known as "the American Rembrandt"; his style was chiefly inspired by his Dutch experience, and his subjects richly reflect the results of that experience in their direct and unsentimental treatment. With the exception of his Indian and Civil War subjects, most of Johnson's achievement rests on his farm scenes of cornhusking, cranberry-picking and simple family life.

The work of John George Brown (1831–1913) appeared in exhibitions as early as the mid-1850s, although his considerable reputation dates from the latter half of the nineteenth century and the early years of the present century. During that time he satisfied what must have been an endless demand for subjects that immortalized the American shoeshine boy and street urchin, in much the

continued on page 128



William Tolman Carlton, *The Hour of Emancipation*, 1863; 29 × 36¼"; oil on canvas. Courtesy, The Antique Gallery, Glen Ellyn, Illinois.



Junius Brutus Stearns, *A Fishing Party off Long Island*, 1860; 37 × 54"; oil on canvas. Courtesy, Ira Spanierman Inc., New York.



John Quidor, *Leatherstocking's Rescue*, 1832; 27 × 34"; oil on canvas. Courtesy, Vose Galleries of Boston, Inc., Boston.



INTERIOR DESIGN BY ROBERT HUTCHINSON, ASID
PHOTOGRAPHY BY MAX ECKERT

Beyond a Classic Façade

Open Scale Encompasses Casual California Atmosphere

HOW DOES IT FEEL to leave an eight-lane California highway that looks much like an Italian autostrada, and on a sunny day such as you might find in Vicenza itself, to enter a hidden driveway winding through a silvery olive grove and see a seemingly forgotten Palladian playhouse—but in Atherton, California? It is like coming upon some dimly remembered house of dreams, which, for a long time, has been waiting at the edge of memory and at the edge of history.

The façade speaks of an identifiable past: those classically spare, so-called farmhouses, known today as villas,



that Andrea Palladio built during the High Renaissance, overlooking the clients' productive farmlands, yet only a comfortable day's journey away from their elaborate Venetian town palaces. For this purpose Palladio scaled down the monumental classicism of his church and civic architecture and produced a provincial genre leaning heavily on simple geometry and reduced ornamentation—at the most, the pedimented porches and open colonnades suitable to domestic architecture in a rural setting.

The house at the end of the olive grove is anchored to its hilltop setting

by broad terraces and ivy lawns. Arriving guests see it against distant views of the Saratoga Valley, with the towering Santa Cruz coastal range beyond in the high country.

The owner, obviously happy about his *casa signorile* and his role as a country gentleman, appears and bids welcome to his domain. He is obviously happy, too, about his designer, skillful Robert Hutchinson of San Francisco, whom he consulted before the purchase of the house, as to what could be done with it.

Mr. Hutchinson relates, "Despite the generously proportioned rooms,

the house had enough 'tightness' to allow for the luxury of varied atmospheres. I therefore asked the owner to allow me to do this." Out of consideration for the proportions of the

1. A secluded hilltop landscape softens the exterior's crisp classical lines. 2. Luminous Scottish family portraits dignify the octagonal Entrance Hall; Shirvan runner dated 1830 is from Samarkand. 3. Commodious upholstered pieces and an imposing collection of Dynastic Chinese storage jars create an inviting Living Room fireplace grouping. Club chair velvet is from Brunswig & Fils, sofa *ruche* by Scalmandré. Most antique objects are from The New Manila Importing Co. Painting by David Post.



house
the th
design
of the
covers
low-k
in big
areas
people
space.
Ho
be qu
task t
back
apply
This

"...a sort of French neoclassical atmosphere. I wanted it brought down."



house on one hand, and the kind of life the owner leads on the other, the designer came to a very clear notion of how to provide drama without overstating. He made the interiors low-keyed and comfortable: big pieces in big spaces, subtle colors in certain areas to give varied backgrounds for people and things, and every space a space to be used.

How the designer accomplished this he quickly describes. "It is always a task to take a house built some years back, decorated by its first owner, and apply it to the life style of a new owner. This means changing the total atmo-

sphere, and always presents quite a challenge." Essentially this is a two-person house of generous proportions, and its formality was at first overwhelming. The owner explains, "The house was very elegant when I bought it: black and white with Piranesi wallpaper, marbled furniture and a sort of French neoclassical atmosphere. I wanted it brought down."

This transition began with the tan and white trim of the paneled doors which lead to the living room: an extraordinary room thirty-eight feet square, with a twelve-foot ceiling, and a floor-to-ceiling rounded glass far

wall opening onto an outdoor colonnade. The designer's objective was to destroy all the stiff neoclassical remnants of the original room and make it, as he says, "more or less the principal *sala* of a country house—casual, relaxing, colorful—but still gracious

OPPOSITE: Philippine tribal wood serving pieces and flatware from The New Manila Importing Co. set an unusual table in the Living Room's glass alcove. ABOVE: The tailored, sun-bright Master Bedroom effectively showcases a primitive art collection, including two Ashanti clay heads. Clarence House duck is used for the coordinated bed and drapery treatment. Chairs are from Wicker Works.





and luxurious in its own right."

The designer is very clear about what he has accomplished. He considered the interior design within the physical atmosphere of the architecture, and blended the inside and outside in a flow of thought and design. He used natural fibers, which he feels have an identification with man that synthetic fibers do not. He expects the cottons, linens and silks to be used and to show soil and wear. He is antiprecious. Hutchinson says, "A creative atmosphere is realistic. The background must help people live realistically. This is a must in interior

design, and I tried to do it here."

The owner puts the case with realism, too. "When Robert Hutchinson said this was 'the best house on the market in Atherton,' it became my house, but I was overwhelmed with the responsibility. It was deadly when I looked at it—stiff, overpowering. But I knew that with Mr. Hutchinson's talent we could accomplish it."

That this caring approach paid off is apparent in the owner's summary of what was finally achieved. "It turned out better than I expected; it is now a very interesting house with large rooms and high ceilings, but with

the comfortable feeling of a small house. It feels like a European demivilla. It is hard to leave in the morning. I want to live here for the rest of my life. It is *my* house."

Andrea Palladio would have liked such talk from a client. □

OPPOSITE: An overhead array of antique utensils, an English pine table and stool, and a Bokhara rug add interest and warmth to the efficient modern Kitchen. Chairs are from Wicker Works. ABOVE: Architecturally rounded corners and deep doorway reveals in the large formal Dining Room provide prodigious storage. Frames covered in Clarence House velvet display antique woodblock bird prints.



Bravura in Rome

*A Designer's Daring Narrative
Transcends the Rules*

INTERIOR DESIGN BY STEFANO MANTOVANI

PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

"LET'S TALK about the French novelist Pierre Loti," says Stefano Mantovani.

All sorts of things swim before the eye: exotic reminiscences of a house on the Golden Horn; night scent from the gardens; moon shadows of jasmine and lemon trees on chalk white walls; the luminous immensity of the great dome of the Eyüp mosque; the bronzes; the rose and turquoise silks; Constantinople of the 1890s.

"That's the sort of thing I mean," says interior designer Mantovani.

But why exactly Loti? Because this naval officer/novelist was one of the prime importers of Eastern magic for European consumption. Filtered through the Gallic viewpoint—ranging from the eye of a Delacroix or a Gustave Moreau, the shimmeringly cadenced prose of Pierre Louÿs and the vaporous exoticism of Ravel—the trappings of the East graced the *Belle Époque* with a far surer appropriation than that of the Turks themselves who crammed their palaces with Venetian and Bohemian glass.

At all events we were talking of Loti's *Phantom* of the East and his search into the opiate past for his lost love, Aziyadé, of ambiguous cloaked figures in the steaming alleys and cafés, and above all the bright colors spread over black and silver—which was how Loti saw Constantinople.

We are in Rome, in one of those visceral lanes which cut through the heart of the old city. The building is austere Baroque with the kind of

monumental entrance that keeps the rest of the world resolutely in its place outside. The apartment on the first floor has been barely completed by Stefano Mantovani, one of Rome's most lionized young designers.

Most of his work has an exotic flavor, an air of "silken dalliance," color excitement and pasha comforts. But nowhere have these elements been given such scope as in this Roman flat he worked on in collaboration with his associate Manuel Jimenez who comes from Malaga, a city famed for being Islam's last foothold in Europe.

The result is an explosion of atmosphere and color that would have warmed the hungry heart of D'Annunzio. And yet the style is not inappropriate. Arguably Constantinople was a Roman creation, and a décor with overtones of the two former imperial capitals may be tantalizing for the historically minded. But that is not the point. What counts is the impact, the *coup de théâtre* of this admirably

selected collage. We get a gust of nostalgia for that Paris and London sophistication of the 1890s with its yearning for Araby and heavily embroidered hangings that part at the crash of a heavy gong.

Nothing could express Mantovani's outlook better. He has traveled almost everywhere, and now he wants to let his imagination do the work—visualizing and recreating the scenes.

"Every time the curtain opens, there must be a new scene," he says.

That is exactly what Roman sophistication loves. Rome has never enjoyed a reputation for ardent imagination. Left to their own devices, the Romans are perfectly happy having Baroque palazzi done up in the Baroque style, and contemporary houses done up in the contemporary style. But for all that, they love visual excitement when it is placed before them, and now they have made the comforting discovery that Signor Mantovani can create a dream world that will be cozily livable

Objects and materials of vastly divergent origins give sensuous shape to the straw-carpeted Living Room. An arrangement of English watercolors and a French painting fills one wall; the straw capital nearby is a cleverly disguised ice bucket. Enormous Indian hand-painted wild animals stalk along the cotton curtains, while a sleek wood sculpture from the South Pacific crouches on a lacquered Chinese table.



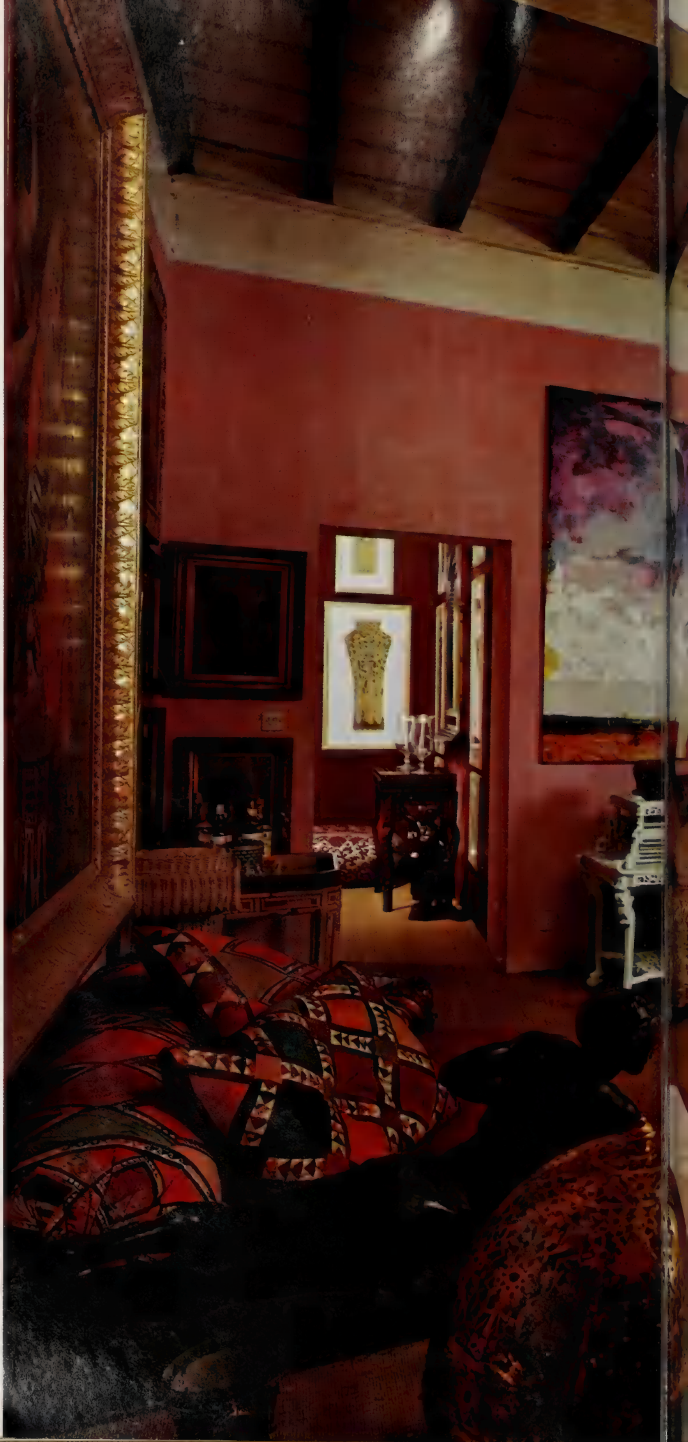
...the Golden Road to Samarkand.

and "quite right"—stuff without nonsense. And it isn't only the Romans. Curtains have been going up on Mantovani houses in Monte Carlo, Martbella, Geneva and Kitzbühl.

The apartment in the via della Lupa was old and small—two rooms, bathroom and kitchen. There is no terrace, no view and little light since the laneway keeps its seventeenth-century tightness until it suddenly halts in front of the magnificent façade of the Borghese Palace. This is yet another reason for the spectacle and sumptuousness of the interior. Rome is locked out, and there is nothing to prevent the mind from taking the Golden Road to Samarkand.

The entrance hall features two charming Gallé-designed vases done in Paris during the early 1900s, the very key to introducing the Oriental atmosphere of the living room. The "props"—and this is an essential of Mantovani's art—come from all over. Not merely from the East, but East by way of turn-of-the-century West with Louÿs and Loti there to do the honors. The gorgeously appareled Nubian slave dominating the scene through sheer size and glamour is from London of the 1900s. There are also English watercolors of mosques and oases from the early nineteenth century flanking a French oil painting that doubtless has a nodding acquaintance with Delacroix. Below Mario Schifano's 1965 triptych with its palm tree theme in Turkish rose and blue stands a Louis XVI wicker bed buried under

Another view of the Eastern-inspired Living Room discloses a Louis XVI daybed and pillows covered in Indian fabrics. (An Indian metal sphere next to the sofa reinforces the delicate openwork of the Moroccan lantern.) Mario Schifano created the palm triptych in 1965; the painting of a Nubian slave was done in the 1920s and is from London.







a heap of Indian fabric cushions. Indian, too, are the scene-stealing hand-painted lion and tiger curtains.

• Above a voluminous rose pink divan hangs an elaborate late-nineteenth-century mirror from Naples. The bronzes, of the same period, are French, while the turquoise vases come from the courtyard of the Hermitage Hotel in Monte Carlo. Another Oriental feature has been designed by Stefano Mantovani himself—the nest of tables in black Formica and gilded wood is an elegant variation on the Japanese. From China come the elaborately gilded stools at either side of the pouf upholstered in an antique fabric from Afghanistan. From the center of the room swings a massive brass lantern from Morocco.

Perforated doors lead to the bedroom, and the walls are washed in

chalky blue powder paint, known as “azulejo” to the Andalusian fishermen who use it on their houses. The color forms a handsome background for the three great Medusa masks, late-Art Nouveau works which link the heyday of excess in Western design to the Oriental. It is amusing to learn that these stonily glaring heads come from an Italian cinema palace in the provinces from which they were ingloriously struck down when the grandiloquent in Italian décor was routed by fluorescence and cement. The window is forgotten behind a sumptuous hanging of embroidered silk from the bazaar in Marrakesh. Almost all the bedroom furniture, incidentally, is Mantovani-designed: a light, cheerful bamboo table with marble top, and chairs that might have come from China itself.

The Bedroom is a blend of lightness and angular illusion. Three Art Nouveau masks of Medusa are restated by the mirrored dressing room doors, framed by trompe l'oeil molding that details the walls. Bamboo breakfast table and chairs are a reflection of Oriental sophistication.

The humble azulejo blue has also been used to transform a small and formerly prosaic bathroom: Signor Mantovani has saturated the room in the color and then enclosed the bath in lattice. Another Schifano palm flourishes here while the long wall is spiced with faded photographs of very young—and by now, no doubt, very old—Moroccans. Of course ablutions in Islam are a serious business, and if the bathroom can't really claim to keep a straight face, at least it scores high in entertainment. After all, it is a house designed for escapists. □

The Potion of Love.

And how it began in Saronno 450 years ago.



e know that she was young. Blonde. Beautiful. And that she was widowed.

But did she create the original Amaretto di Saronno as a thank you for her portrait? Or was it offered as a gift to express affection for Bernardino Luini, the now famous artist whose painting immortalized her in 1525?

History has lost most of the answers—even her name—leaving us nothing but Luini's stunning fresco in

the Sanctuary of Santa Maria delle Grazie in Saronno, Italy. And...her romantic liqueur. We still like to think Amaretto di Saronno is a liqueur that inspired a great love.



It's something for you to wonder about tonight as you discover its intriguing flavor and enjoy its provocative bouquet. This is Amaretto di Saronno. The original Amaretto. Brought here from Saronno, the village of love.

Only the Cognac region

of France can produce the finest Cognac brandy. And only the vineyards of Bordeaux can ever produce a true Bordeaux wine.

So also, the finest Amaretto liqueur comes only from Saronno—where it all began 450 years ago.



Amaretto di Saronno.

We've left a rose alongside our name as a reminder of how it all began.



Discover the many other ways to use Italy's rare liqueur of love. Write for our free drink recipe booklet and food recipe booklet, "Gourmet Secrets." Address: Foreign Vintages, Inc., 98 Cutter Mill Road, Great Neck, New York 11021, Dept. 074.

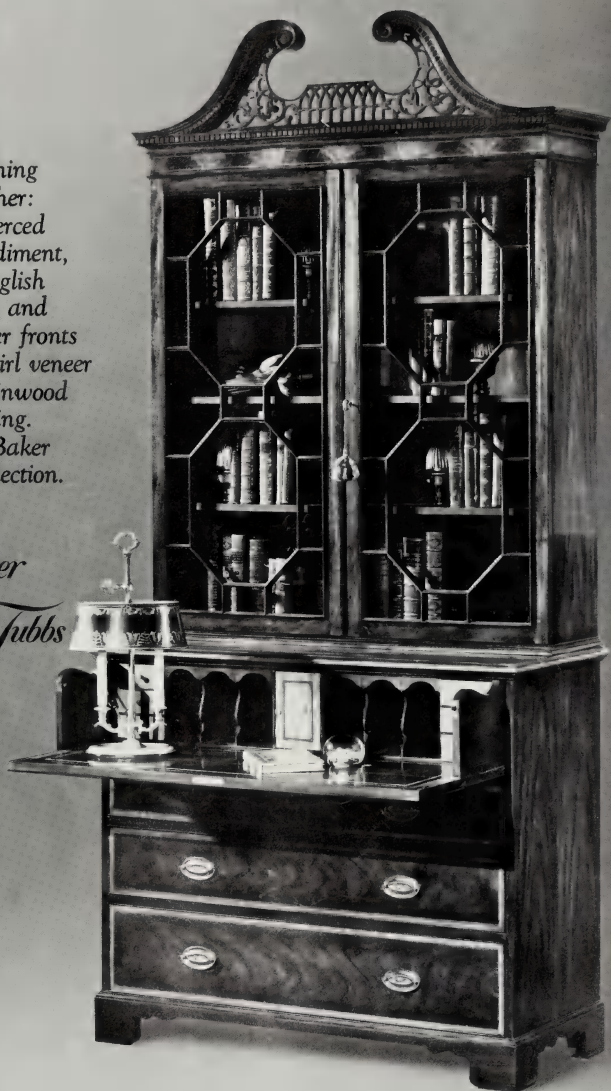
Amaretto di Saronno®

The Original Amaretto. From the Village of Love.



One nice thing
after another:
delicately pierced
swan neck pediment,
hand set English
crown glass, and
matched drawer fronts
of mahogany swirl veneer
framed by satinwood
cross banding.
From our Baker
Furniture collection.

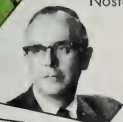
*Baker
Knapp & Tubbs*



Distinguished manufacturer and distributor through your interior designer or furniture
retailer. Showrooms in Atlanta, Chicago, Cleveland, Dallas, Grand Rapids, High Point,
Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco.



WILLIAM D. BOWDEN
"Nostell"



JOHN B. WISNER
"Kama Kura"



ELISABETH A. LANE
"Peaceable Kingdom"



JACK REES
"Rees Phoenix"



designer's choice

FABRIC COLLECTION

MILTON GLASER
"Milton's Army"



MRS. HENRY PARISH II
"Parish Magnolia"



H. ALBERT PHIBBS
"Colorado"



Schumacher presents a new prestigious Designer's Choice Collection. Seven illustrious interior designers were invited to style a screen print from museum quality antique documents or artifacts. The designs have been meticulously printed on a fine quality chintz or a luxurious linen and cotton blend. Each pattern will enhance the beauty of traditional or contemporary decoration and ideally adapt for draperies, bedspreads or upholstery.

Available with
DUPONT
ZEPEL
STAIN REPELLER



SCHUMACHER

939 THIRD AVENUE, NEW YORK, N.Y. 10022

Available through interior designers and fine stores.

A ARTHUR ELROD ASSOCIATES, INC.

850 North Palm Canyon Drive

Palm Springs, California

714 325-259



HAROLD BRODERICK, A.S.I.D.
TRACY THORNTON, A.S.I.D.
STEPHEN CHASE



Prescription for a young doctor.

Country English antiques, because he enjoys the traditional. Vibrant color to achieve a young, masculine mood. Rooms which flow easily, since he entertains often. A professional understands the importance of getting the finest professional advice. Which is why this young doctor chose a Cannell & Chaffin interior designer.

Cannell & Chaffin
Since 1917

fine furnishings, antique & accessories, interior design.

for information call Pat Cave (714) 380-9111

Los Angeles/Newport Beach/Fresno/La Jolla



Announcing Our Annual Sale

January 10th through January 24th

Two entire weeks of savings up to 60%
All items will be drastically reduced in our
three stores for this once a year event.

Corinthian Studios

Antiques — Objects of Art

521 Sutter Street
San Francisco, Ca.
(415) 362-0717

Saratoga - Los Gatos Rd.
Saratoga, Ca.
(408) 867-4630



The Bright Eagle built in 1869 has 25 rooms filled with antiques.

2 locations in Menlo Park

The Bright Eagle • 1040 Noel Drive

The Antique Fair • 935 El Camino Real



Fine Tabriz \$4,950,000

Happy New Year
May you have the Best of Everything

SORAYA ORIENTAL RUGS • 1025 BATTERY AT THE ICE HOUSE • SAN FRANCISCO • CA 94111 • (415) 788-0777

Acquisition and Placement of Collector Rugs

Dodo Bird ANTIQUES, INC.

3485 Sacramento St., San Francisco (415) 563-1976



Rare and fine yew wood veneer chest
on chest English, circa 1770

elliott & associates

Custom Lamps, Shades and Accessories



The Icehouse, 151 Union Street, San Francisco 94111
Waitman Martin, Inc., Oak Lawn Plaza, Dallas 75207



The Wedding Party, J.B. Bottex, 36 x 48, Haiti



Drum- Reynal Gallery

2124 Union Street
San Francisco 94123
(415) 922-8368

Naive and Primitive Art

From Haiti, Brazil,
Yugoslavia and
around the world

Coromandel Park



**"window to
the world"**



Coromandel Park, your window to a world of elegant living in a distinguished La Jolla ocean view location.

Coromandel Park is a planned community of spacious and contemporary residences, with condominium concepts and the complete privacy and roominess of fine quality homes.

From your vantage point high above La Jolla shores, a peak living experience is yours with tennis courts, swimming and therapy pools, gymnasium and sauna bath to complement your time. Inside your Coromandel Park

home, the La Jolla sun shines through immense windows connected to 18 foot cathedral ceilings. Priced from \$138,000, it's the finest planned community in southern California.

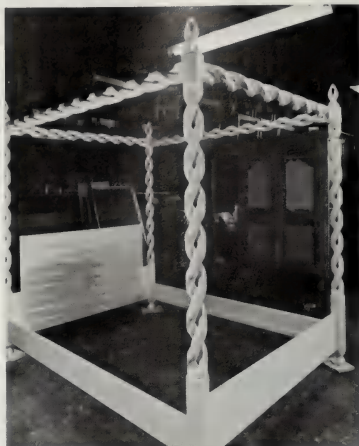
Take La Jolla Scenic Drive north to Woodford and right to Revelle Drive. Model open 9-5 daily sales office open 1-5 daily or by appointment by calling 453-0194. Coromandel Park is your window to the world.



Rare English Knee Hole Desk
Last Quarter 18th Cent.
32-1/2" wide

**EVANS & GERST
ANTIQUES**

667 REDONDO AVE., LONG BEACH, CALIFORNIA 90814
Phone 213/439-1404



Spencer and Company

Designers/Manufacturers
Custom Design Furniture to the Trade
8730 SANTA MONICA BOULEVARD
LOS ANGELES 90069
213-657-4810

An elegant era returns...

Antique Pool Tables & Authentic Handcrafted Replicas



Presented for the Connoisseur

BY *Adler* ESTABLISHED 1957

Catalogue \$1.00
Western Region

820 So. Hoover St., Los Angeles, Calif. • Phone: DU 3-7517 DU 3-9576

INTERIOR DESIGNER: JACK MELTON, MEHAGIAN & FURNITURE GALLERIES/PHOENIX—SCOTTSDALE, ARIZONA
LOCATION: THE SHORES—MCCORMICK RANCH/SCOTTSDALE, ARIZONA

STANFIELD SHUTTER CO., INC.
S
STANFIELD SHUTTER CO., INC.

FEATURING VISTA DEL SUEÑO SHUTTERS:
5½" WIDE BLADE SHUTTERS, SANDBLASTED
WITH WEATHERED WHITE FINISH.

LOS ANGELES FACTORY AND SHOWROOM:
3743 SOUTH DURANGO AVENUE
LOS ANGELES, CALIFORNIA 90034

PALM SPRINGS AREA OFFICE:
P.O. BOX 1263
PALM DESERT, CALIFORNIA 92260
(714) 346-6295

SAN FRANCISCO AREA OFFICE:
146 SECOND AVENUE
SAN FRANCISCO, CALIFORNIA 94114
(415) 387-4590

PHOENIX, ARIZONA:
(602) 997-9700

PHOTOGRAPHY-MUDERSBACK & ASSOCIATES

Welcome to 'The Four Seasons' by Salvador Dali



An Upstairs Gallery Exclusive!

Whether you're new to art or an experienced collector, The Upstairs Gallery has something for you. Like the current exhibition of the newest and most exciting original color lithographs by the world's foremost surrealist master, Salvador Dali.

Entitled "The Four Seasons," the magnificent 22" x 30" images are hand signed, numbered and beautifully framed to museum specifications. Suites are contained in handsomely bound and illustrated portfolios. Individual lithographs are also available.

These wonderful additions to any collection can be yours on convenient Upstairs Gallery terms: 10% down, \$15 minimum payment per month for every \$500 worth of art.*

Write for our free, beautiful full color brochure.

*That includes a 1% MONTHLY REVOLVING FINANCE CHARGE ON THE NEW BALANCE. 12% ANNUAL PERCENTAGE RATE. There is no interest charge if paid within 30 days.

The
UPSTAIRS
GALLERY
A FINE ART EXPERIENCE

ARCO PLAZA • 505 S. Flower, L.A. • (213) 489-2444
LONG BEACH • 3850 Cherry Ave. • (213) 426-7070
NORTHridge • 8940 Reseda Blvd. • (213) 993-8844



ONE OF AMERICA'S MOST EXTENSIVE AND AUTHENTIC COLLECTIONS OF RARE ANTIQUE RUGS... Aubusson, Caucasian, Chinese, Indian, Persian, Savonnerie. All sizes and colors available for your consideration. Your inquiries are invited.

J. H. MINASSIAN & CO.

GEORGE A. IGNATIUS OWNER ESTABLISHED LOS ANGELES 1905

401 South Vermont Los Angeles 90020 (213) 383-1397

Old World Austrian Baby Grand Pianos



Ca. 1870 - 1880

**ANTIQUES
EXCHANGE**

2065 CHARLE ST. COSTA MESA, CALIF.
714/645-8060

CELEBRATING OUR

43rd

ANNIVERSARY

MARBRO PRESENTS PHOENIX

In oriental mythology the phoenix is the symbol of longevity. To complement the idea of long life associated with the phoenix we have chosen to cast its likeness in bronze to make it truly, by every connotation, a timeless work of art.

MARBRO ORIGINALS ARE AVAILABLE
THROUGH FINE FURNITURE STORES
AND PROFESSIONAL INTERIOR DECORATORS.

For pertinent details, please write Marbro
Lamp Company Executive Offices
and factory showrooms
1625 S. Los Angeles St.
Los Angeles, California 90015

PERMANENT SHOWROOMS:

Chicago, *Merchandise Mart*
San Francisco, *Western Merchandise Mart*
Dallas, *Trade Mart*
High Point, *Southern Furniture*

Exposition Building
Atlanta, *Merchandise Mart*

FOREIGN OFFICES:

Bombay, Copenhagen, Florence,
Hong Kong, Lisbon, London,
Madrid, Paris, Tokyo, Vienna



Wallcoverings

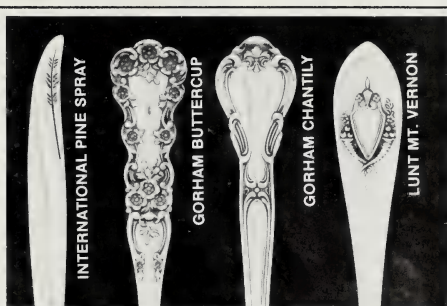


Ask your interior designer
for Bob Mitchell Designs
but don't ask the price.

May we send you a color brochure?

BOB MITCHELL DESIGNS

p. o. box 831 • culver city • california 90230 • 213/871-0860



Sterling Silverware Matching Service

HUNDREDS OF PATTERNS AVAILABLE

40-75% off suggested retail prices

Active, inactive and obsolete patterns. Now you can buy just the pieces you need to complete that treasured heirloom set or to replace lost or damaged pieces. Just send pattern name & manufacturer, or photo, drawing or tracing. Our silver specialists can identify and match hundreds of patterns. 40-75% off manufacturer's suggested retail price on most pieces and patterns in our huge stock. We also buy and trade sterling silverware. Send your pattern or picture today, along with a list of the pieces you want. We'll rush you full information.

Walter Drake Silver Exchange

5931 Drake Building, Colorado Springs, CO 80940
SATISFACTION GUARANTEED

REGENCY FURNITURE

continued from page 43

as carving inlays of marquetry were abandoned. Much of the arduous handiwork hitherto carried out by skilled craftsmen could now be done by new woodworking machines.

Darker woods were used more and more. Woods with strongly figured grains like mahogany and rosewood became available for the first time with the opening up of South American trade.

New forms, such as the monopodium table, were noted and assimilated quickly. The Carlton House table was another innovation; the first was illustrated by Sheraton in 1793. It consisted of a D-shaped table with one or more levels of drawers on three sides. Small Regency writing tables for ladies also proliferated and were often surmounted by a set of shelves somewhat in the manner of the French *bonheur-du-jour*. Similar sets of shelves were often placed on the tops of cabinets which then became known as chiffoniers, in tribute to their French origin. In the field of seat furniture the most notable invention was the Greek chair or *klismos*, directly copying classical prototypes of the fourth or fifth century a.c.

If Regency furniture was often inspired by classical models, there was little of antique austerity about its arrangement in the house. Writing in 1811 of a visit to Osterley



English Regency satinwood console. Circa 1810.
Courtesy, Malcolm Franklin, Inc., Chicago.

House, Louis Simond noted, "tables, sofas and chairs were studiously *derangé* about the fireplace, and in the middle of the room, as if the family had just left them . . . the apartments of a fashionable house (today) look like an upholsterer's or a cabinetmaker's shop." Such a carefree attitude would have seemed incomprehensible a quarter of a century earlier. The truth is that the appeal to antique precedent was not used to recreate a classical atmosphere, but for picturesque effect. When in 1836 Sir Manuel Meyrick published his *Specimens of Ancient Furniture*, his illustrations were all taken from Medieval or Renaissance pieces. In his introduction he expressed the view that Greek forms were no longer suitable for the English interior, and asserted that support for the Gothic was growing. This book made it clear that neoclassicism was no longer a vital style. It had been replaced by a new sort of romanticism, and, as the Victorians were to find out all too quickly, Romanticism with a capital R demanded a quite different and more elaborate type of furniture. □



ABOVE: Circular rosewood breakfast table with decorative brass inlay on a tilt-top which rests on a carved pedestal base with brass paw feet. Circa 1815. Courtesy, The Incurable Collector, Inc., New York. BELOW: A rare ebonized cabinet inlaid with ivory; attributed to Thomas Hope. Circa 1810. Courtesy, Devenish & Company, Inc., New York.

Oriental Rugs

NEW, SEMI-ANTIQUES AND ANTIQUES
FOR THE DISCRIMINATING . . .



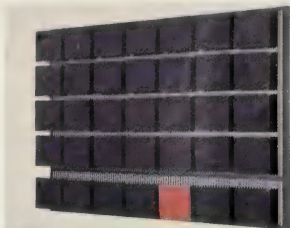
Kazak

WE ARE CONTINUALLY ADDING TO
OUR EXTENSIVE COLLECTION OF FINE ORIENTAL RUGS.
PLEASE CONTACT US FOR YOUR SPECIAL NEEDS.

Fred Moheban Rug Co.
DIRECT IMPORTERS

295 FIFTH AVENUE • 6th FLOOR • NEW YORK, N.Y. 10016
(212) 725-2076 • 725-2077

AGAM
ALECHINSKY
ANUSZKIEWICZ
APPEL
BARNET
BEARDEN
BELLMER
RODO BOULANGER
CALDER
DALI
GROSSMAN
INDIANA
JENKINS
KATZ
KRASNER
KRUSHENICK
LAWRENCE
LINDNER
MAN RAY
MARINI
MARISOL
MASSON
MATTA
MOORE
RIVERS
ROSENQUIST
SEGAL
SOTO
TAMAYO
TOBEY
VASARELY
WESSELMANN
WUNDERLICH



SOTO



HENRY MOORE



CALDER



ROMARE BEARDEN

TransworldArt Announces its Publication that took 200 Years to Create.

To celebrate America's 200th Anniversary, 33 internationally prominent artists have collaborated in a trilogy entitled **AN AMERICAN PORTRAIT, 1776-1976**.

Each portfolio contains 10 original prints and a sculpture, signed and numbered by the artist (approx. 19½ x 26 inches). The edition is limited to 175. Over 75 literary excerpts crystallize the themes of the trilogy.

Volume 1, **Your Huddled Masses** with an introduction by Muriel Rukeyser is now available. Volume 2, **Not Songs of Loyalty Alone** is introduced by John Williams (available February 1976). Volume 3, **Look Out Beyond and See** is introduced by George Wald (release date is June 1976).

Pre-publication price: \$6000. each volume, or \$16,500. for the trilogy. A deluxe edition of 50 is available only as a trilogy for \$19,500.

Publishers of Original Graphics

TransworldArt

600 Fifth Avenue, N.Y. 10020 (212) 757-2700

In Europe: 25 Rue d'Or, 1700 Fribourg, Suisse (037) 22-28

- ☐ I wish to reserve **AN AMERICAN PORTRAIT, 1776-1976**. Please contact me.
☐ I enclose \$5.00 for a fully illustrated color catalog R1 of Volume 1, **Your Huddled Masses**, with complete text.

(Name)

(Address)

(City)

(State)

(Zip)

(Telephone)

Chambers is stingy about energy



John Chambers invented the concept of Retained Heat® cooking in 1910. As prices of electricity and gas continue to rise, the idea of using fuel only ten minutes to cook in an oven for a full hour makes more sense today than ever before.

Chambers ovens are also easy to care for, since all built-in models feature the self-clean or continuous-clean process. Finally, you know that Chambers' tradition of quality craftsmanship and service has been respected for over half a century.

See the complete line of Chambers appliances at your local dealer.



THE ENERGY-SAVING COMPANY
Oxford, Mississippi 38655 (601) 234-3131
Subsidiary of Rangaire Corporation
Known for quality since 1910

Rocailleux!

The boldness of this extraordinary design is highlighted by the natural beauty of its rough-hewn texture. Available with a complete line of matching accessories, the Nugget Basin Set is an exciting complement to the contemporary bath.

P. E. Guerin, Inc.

23 Jane Street, New York, N.Y. 10014

For over 100 years, America's foremost creators of decorative hardware, fixtures and accessories.

Send for 54-page catalog\$2.00
Also shown at:

McCune Showroom San Francisco
Keith McCoy Assoc. Los Angeles
Patterson, Flynn, Martin, Inc. Chicago
E. C. Dicken Inc. Dallas
Decorators Walk Miami

The most complete selection of marble on the East Coast. Marble Modes, Inc.

15—25 130th St., College Point, NY 11356
3 min. from the Whitestone Bridge 212-LE-9-1334

Please send me more information about
your marble selection and applications.

I am also interested in:

☐ Marble Tile ☐ Granite ☐ Onyx
☐ Ceramic Tile ☐ Quarry Tile ☐ Slate

Name _____

Address _____

City _____

State _____

Zip _____

Tel. _____

ARCHITECTURAL DIGEST VISITS: TRUMAN CAPOTE

continued from page 85

ordinarily complicated. "I get up around 7:00 A.M. and work until 11:00, stopping to read the papers. I work again until 1:00 P.M. when I have my lunch. Then I drive to the post office, do my errands, go for a walk. I fool around in the evenings, reading, walking Maggie. I have my dinner by 7:00 P.M., and I'm usually in bed around 9:30 with a book."

Currently at work on his long-awaited novel, *Answered Prayers*, the author recently finished his first film role in *Murder by Death*, a Neil Simon script.

"You'll have to wait to see what happens but it's going to be a lot of fun," says Mr. Capote. "It has a great cast—Peter Sellers, Orson Welles, Myrna Loy, Eileen Brennan, Peter Falk, David Niven—and I have the lead part!"

He plays Lionel Twain, an eccentric millionaire living

"I COLLECT THINGS
AND I HAVEN'T EDITED MYSELF LATELY."
—TRUMAN CAPOTE

in a gloomy Victorian mansion in New England, who is a foremost authority in detective fiction. He thinks his casting is "perfect," given his interest in crime and his renowned best-seller *In Cold Blood*.

He is a collector, and he knows it. There is a wonderful photograph taken several years ago by society photographer Slim Aarons of a youthful Capote perched on a Victorian sofa surrounded by many of his favorite things. "I like to collect things, Victorian things, and mix everything together. I enjoy looking for and at all of them. I'm not sure I need them. I've got too much, and I haven't edited myself with care lately!"

Mr. Capote mentions that he has just received a seventeenth-century Chinese porcelain figurine.

"It's fantastic, but I had to put it in a bank vault until I can decide where to put it."

He designs his own interiors. "For me it's a bore to use a decorator. I know exactly what I want. I don't care about having someone come in and tell me what I need. I know."

His philosophy of good interior design? "Something that's not immediately offensive when you walk into a room. Of course it may be, eventually."

Born in New Orleans and raised in the South, he began *Breakfast at Tiffany's*, his lovely classic, with the line, "I am always drawn back to places where I have lived, the houses and the neighborhoods." Sagaponack, in many ways, reminds him of home. "I moved around so much as a child, I never had a sense of home. Maybe I did when I was eleven and lived in a rural town in Alabama."

Eying a hat rack above his bricked fireplace, the writer points to his assortment of rumpled Panama hats.

"Home is where I hang my hats," he laughs. "However, I keep leaving them when I go visit people. I don't have as many as I used to because I don't get them all back. People promise to send them back, but they don't." □

GALLERY WICKER™

Nine forward-looking pieces to give wicker a new dimension of style and quality.

Designed by John B. Wisner, F.A.S.I.D.



FICKS
REED COMPANY

4900 Charlemar Drive Cincinnati, Ohio 45227

SHOWROOMS: NEW YORK: Decorative Arts Center. CHICAGO: Merchandise Mart.
HIGH POINT: Southern Furniture Market Center. LOS ANGELES: Clark & Burchfield,
Inc. DALLAS: C. J. Hall Associates. ATLANTA: Southeast Wholesale Furniture Co.
SAN FRANCISCO: Baker, Knapp & Tubbs. MIAMI: Rustler Merchandise Mart.

For Enlightened Entertaining...



a versatile Chip-and-Dip

by Fitz and Floyd

This large white shell chip-and-dip measures 11 3/4" x 11 3/4" x 3 3/4". A perfect server for all hors d'oeuvres and appetizers that are served with sauces or dips. Makes an attractive gift too! \$20.00 postage paid.

Please use coupon below or Reader Service Form (Page 155) in this issue.

Architectural Digest

5900 Wilshire Blvd., Los Angeles, CA 90036

Please send me _____ Chip-and-Dip Servers at \$20.00 each.

Enclosed is my check for \$ _____. California residents please add 6% sales tax.

Name _____

Address _____

City _____

State _____

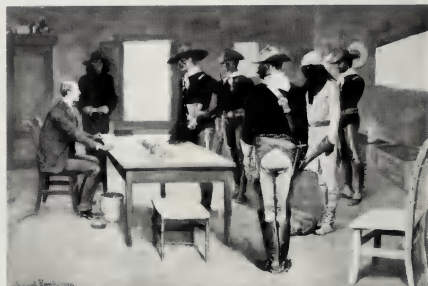
Zip _____

NARRATIVE PAINTINGS

continued from page 105

same fashion that sentimental pictures of Italian street urchins had attracted the attention of the public several decades before. His painting *The New Trick*, one such example, utilizes a tension between a boy and his dog.

Edward Lamson Henry (1841-1919), who survived all the others, devoted himself to subjects of rural life based on an exacting study and collection of original source materials. He aimed for "truth in every detail, no matter how insignificant," and would "allow no exaggeration to creep in anywhere [he sincerely believed] in years to come the work might be of value for reference." He was the last of a special line of narrative painters and persisted in maintaining both his original style and his purpose until



Frederic Remington, *At the Indian Agency*, circa 1900; 27 1/2" x 40"; oil on canvas. Courtesy, Coe Kerr Gallery Inc., New York.

the end, although he must have realized that artists of a new social consciousness had long since bypassed him. His painting of *The Camden and Amboy Railroad with the Engine "Planet,"* in 1834, painted in 1904, is an important example of the work of this "art historian of American life and customs." It illustrates how carefully he researched railroad history to record such details as "stagecoaches" on rails that were still in use when one of America's earliest railroads operated between Amboy and Bordentown.

The emergence of illustrated newspapers and magazines just prior to the Civil War was to provide so great a demand for creative talent that a new profession for the narrative artist developed almost overnight. Indeed, many of the artists were ultimately to devote their entire professional lives to illustration. It was a demanding kind of narrative art that required both technical and artistic skills on a very high level, and competition was keen among artists. Many of the painters earned renown for their specialties: A. R. Waud and R. F. Zogbaum for military subjects; E. W. Kemble for the black man and plantation life; A. B. Frost for rural subjects; Howard Pyle for Revolutionary history. A few of the artists used the fame they achieved in a special field as a stepping-stone to a career in painting. Henry F.

ARCHITECTURAL PANELING INC.

969 THIRD AVE., NEW YORK 10022 / 371-9632-3

DALLAS — VIVIAN WATSON ASSOCIATES

HOUSTON — STANLEY FLOORS

CHICAGO — MIKE BELL, INC.



We will listen very attentively to your wants and needs, concentrate on your taste and preference and satisfy your imagination. Our staff will spend endless hours sketching, planning, drafting and even building a model to scale of your new room. The cabinets, panels, and fireplaces are made of the highest quality materials and are superbly crafted in hand rubbed finishes. Expert cabinet makers are drafted from our own cabinet shop to insure a flawless installation. Ultimately you will enjoy the most luxurious environment with which one can surround one's self.

- ☐ Send Custom Paneling Brochure & Color Slides. \$3.00 enclosed.
- ☐ Send Information for Pre-Finished Carved Mouldings and Panels in Traditional Styling. Standard Sizes for Easy Installation and Economy. (Contract)



Farny and Frederic Remington are among those who successfully bridged the distance between illustration and high-art narrative painting without sacrificing the spirit that gives their work its special place in any important consideration of American painting. But even more significantly, both artists clearly demonstrated that illustration and narrative in the artistic sense are actually interchangeable terms.

Of the artists who devoted themselves to narrative painting, only Winslow Homer (1836-1910) seems to have delved deeply into all aspects of the field as both an artist and correspondent for the illustrated magazines, as a book illustrator, and ultimately as a painter. He was destined to distinguish himself from all the others with his depth



Winslow Homer, *Landing on a Rock*, 1880; 8 x 13"; watercolor. Courtesy, Kennedy Galleries, New York.

of observation and his ability to make the most of the materials within his reach. He was the only one to rise above mere anecdote to achieve an expressiveness which in the end result reaches deep into the consciousness of man in his basic interaction with nature, an important consideration in his work. His paintings are still effective statements of American life and individuality, often following the pattern of his predecessors, but they have also become universal statements of the dignity of man.

Although some of the more important narrative pictures by many of the artists discussed have already found their way into the permanent collections of museums, a considerable number of paintings of high quality still continue to appear on the art market, thus making it possible for a new collector to enter the field with confidence that he can still form a comprehensive and even a distinguished collection, whether by artist or subject matter.

The paintings illustrated here are excellent examples of the riches that still await the discriminating and informed collector in this special field. The fact that masterworks by some of the rarer artists are already fetching prices that often equal or surpass prices formerly reserved for works by old masters should not be discouraging; it attests to the long-overdue recognition by Americans of the importance of their artistic heritage. □

One of the largest collections
of 18th- and 19th-century English
antique furniture, silver, paintings,
and decorative accessories
in the mid-west



Wakefield-Searce Galleries

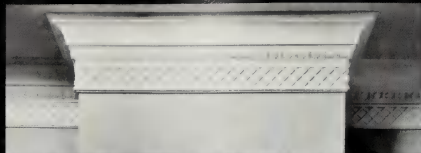
DIRECT IMPORTERS

Historic Science Hill, Washington Street, Shelbyville, Kentucky 40065
on BOTH main roads (U.S. 60 & I-64) between Louisville and Lexington
Open every day 9 a.m. - 5 p.m. Closed Sundays. (502) ME 3-4382

Write for our new illustrated catalogue, \$2.

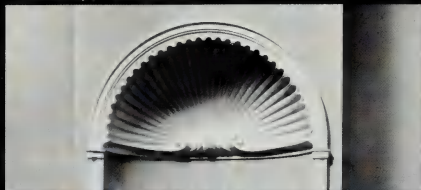
Member of The Art & Antique Dealers League of America

Architectural artwork from the past, engineered for today.



No. 114 The Shell and Bellflower Cornice Moulding
has been favored in every period of architecture.
Below it is the No. 150 Accessory Moulding in the ever
popular trellis design.

No. 703 Niche Cap and Casings. This beautifully
designed and pre-engineered shell makes a fine
doorway or wall niche.



For information on our complete line write:

FOCAL POINT Inc.

3760 Lower Roswell Rd. Marietta, Georgia 30060 404 974-7172

LIMITED EDITION FURNISHINGS
ART DÉCO & STYLE MODERNE

LA PYRAMIDE

8411 MELROSE PLACE • TEL 653-0511
LOS ANGELES, CALIFORNIA 90069

"The Electron"

[executive edition]

... new compact concept by Paul Zell



ZELL®

handcrafted in solid walnut, teak or oak
engineered for memory-bank telephone,
wireless controls for the environment around you,
Audio/video cassette communications systems,
digital calculator computer. On display at...

Paul Zell Designs, Inc.
The Ice House
Pacific Design Center
Design Center Northwest
Neiman-Marcus

540 Pacific Avenue, San Francisco, CA 94133
151 Union Street, San Francisco, CA 94111
8687 Melrose Avenue, Los Angeles, CA 90069
5950 Sixth Avenue, Seattle, WA 98108
Main at Ervay, Dallas, TX 75201

(415) 397-1900
(415) 989-5796
(213) 657-0800
(206) 762-1200
(214) 741-6911

ZELL®

Michael Blocker DESIGNS



Michael Blocker offers a complete Interior Design Service specializing in 18th and early 19th Century antiques and reproductions.
Michael Blocker, A.S.I.D.
Phone (904) 732-4296, 1219 S. Pine Avenue, Ocala, Florida 32670

**ANNOUNCING
OPENING
HONOLULU'S
KAHALA MALL:
15 NOV. 75**



16th Century
Bronze Buddha
19th Century
Cheju Korean Chest

FABULOUS THINGS LTD.

**THE VERY BEST OF ASIA
WHOLESALE/RETAIL**

Jackson Square - 831 Montgomery St.
San Francisco

Importers: Harlan & Judith Koch (415) 346-9379



INTERNATIONAL ANTIQUES

The Marketplace in French Canada
By Tibby Leiby

ALTHOUGH THE CANADIAN GOVERNMENT has passed a bill restricting the sale of antiques that have been in the country for thirty years, prices so far have not been affected. One must merely acquire a permit of sale. And by persistent hunting, occasionally an armoire, commode, chest of drawers or chair can be discovered at a reasonable price.

Would-be collectors of early French Canadian furniture should realize that the design of many pieces goes back to the sixteenth century. When the first French colonists landed in Quebec, their belongings were meager—a chest containing their clothes and the tools of their trade. The "gentry" fared better. They were able to afford to have more elaborate furniture made, much of it reflecting the taste of the French provinces during the time of Louis XV. All pieces were necessary and in constant use.

Trees were plentiful, and the workers learned how to use different woods to their best advantage—maple, birch, pine, and the soft butternut—often mistaken for French or American walnut. The test for butternut is to dig one's nail into it. If it marks, then it is Canadian butternut.

Among furnishings, the most spectacular was the huge armoire, put together with mortise tenon joints and pegs, never glue. Some were of plain design, displaying the beauty of the wood, and others had intricate carving. Because of the expert craftsmanship even one of the larger armoires could be dismantled and brought up a narrow stairway. Stairways were narrow to conserve heat, since the winters were so bitterly cold.

An odd custom among these thrifty French Canadians has enabled researchers to identify many of these old pieces. When the head of a household died, a notary was called in to take an inventory of the estate in order that the goods and furniture could be divided among his heirs. Each small item was meticulously listed: "one chair, four legs, back, no seat, for cousin Gaston Tremblay of Trois-Rivières, Quebec"—and so forth. These notarial records have survived and have proved invaluable.

A wise procedure is to consult a dealer who is a member of the Canadian Antique Dealers Association (similar to the British Antique Dealers Association and the Antique Association of America). The quality of the stock of would-be members is assessed before they are accepted. Members stand behind their wares and give pertinent information about every object on their bills of sale.

In 1955 an antiques dealer in Montreal sold an exceptionally fine diamond-point armoire, with the mellow patina that only age and constant care can give, for between \$250 and \$350. The same piece today would bring \$7,500. The antiques market in Canada remains buoyant. □

You can buy Mutschler cabinetry because it's the most expensive, or because it's the best.

Those seeking the finest in cabinetry will invariably look to Mutschler. But at the same time, they will see other attractive offerings costing less.

And until a closer inspection is made, one might well ask: Would I be paying for the Mutschler name?

Careful comparison, however, will reveal why Mutschler Cabinetry commands a higher price.

Build the way fine furniture used to be built.

These cabinets are custom-built in Nappanee, Indiana by consummate craftsmen. They use extra-thick Oak, Maple and Cherry hardwoods throughout. And unlike most cabinets, even the shelves are solid hardwood.

All cabinet joints are mortised and tenoned with corner rails and corner blocks and interlocked in various other ways to complete a structure of incredible strength.

The drawers have dovetailed joints found only in the finest furniture.

The perfected finish. 17 different steps.

The cabinets are machine sanded then hand sanded and hand rubbed to satin smoothness. Then stain is applied followed by handwiping and heat drying. The natural grains are then accented by shading and toning. A catalyzed vinyl sealer is applied followed once again by heat drying. And then by sanding, steel-wool smoothing, and cleaning.

A catalyzed varnish top coat is applied. Then the cabinets are oven baked. And finally, they are rubbed with a special lubricant, waxed, buffed and polished—all by hand.



Hand-rubbed finish. 17-step process.

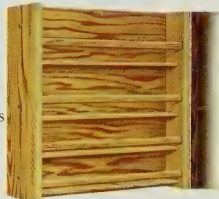
You get a finish not only beautiful but highly resistant to stains and scratches.

Storage. Are we giving away the secrets of magicians?

An ingenious variety of storage features works magic with space. Slide-out racks, baskets, vegetable bins, tote trays and can storage which all turn wasted space into active space. Revolving corner storage making useful places out of corners. A swing-out spice rack putting everything at your fingertips.

And a large storage pantry made to handle an unbelievable array of goods using swing-out shelf units.

Along with these and many other storage options, you get adjustable shelves in upper and lower cabinets. And the upper cabinets are deeper than other makes—a full 13 inches (to hold large serving platters and oversize dinner plates laid flat).



Swing-out spice rack.

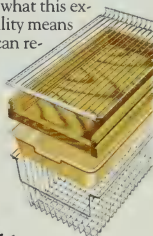
The only kitchen that lets you rearrange storage features all by yourself.

If you should decide later on that you would rather have your vegetable bins where you have your pots and pans, you can do it. In fact, virtually all Mutschler storage features are easily interchangeable. Even silverware and cutlery storage features can be moved from drawer to drawer.

Think what this exclusive flexibility means to you. You can rearrange as your

needs change over the years. You can purchase additional storage features in the future. This alone makes Mutschler cabinetry worth paying more for.

Interchangeable racks, baskets and trays.



Why you should not settle for less than the finest.

The cost of cabinetry averages about 25% of the total cost of a typical kitchen remodeling project. It would be false economy to compromise on cabinetry when you can get Mutschler without adding a great deal to your total costs.

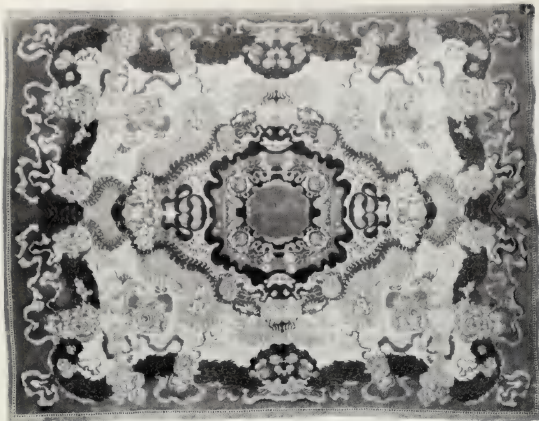
Your Mutschler Kitchen Specialist stands ready to answer all of your questions and assist you in every way possible. (He can also show you other fine cabinetry for the home including complete wall systems and bathroom vanities.)

Visit our showroom. Mutschler Kitchens of Southern California, 8738 West Third Street, Los Angeles, California 90048. Phone 213-272-0731.



MUTSCHLER
The quality is as high as the price.

Nappanee, Indiana 46550
(219) 773-3111
a Triangle Pacific Company



**"The soul of the apartment
is in the carpet"**

9'3" x 7'1"

A Savonnerie style carpet of Bessarabian design executed with superb flair. The colors are cream, taupe, cocoa, tobacco brown, grey, beige, with accents of blue-black, old rose and green. The over-all feeling of elegance that one gets is inherent in the European carpets of this genre, recalling an era when quality and workmanship were the true criteria for excellence.

This gallery features an eclectic array of room-size carpets of outstanding merit in Oriental, European, Khelim and Dhurrie weaves.

Doris Leslie Blau

ANTIQUE AND EXEMPLARY CARPETS

in New York
at 15 East 57th Street
212-759-3715

A Dealer Interested in this Art Form in America



AXIUS
EVOLUTION OF DESIGN

AXIUS DESIGNS INC

SHOWROOMS 160 EAST 56 STREET NEW YORK CITY 10022 212 758 3310
39 EAST INC 90 NORTHEAST 39 STREET MIAMI FLORIDA 305 576 0398
CONTEMPORARY DESIGNS INTL 315 PACIFIC AVE SF CALIF 415 986 4242
CATALOG AVAILABLE FIFTEEN DOLLARS WRITE NYC



JASON COCKTAIL TABLE DESIGNED BY GARY GUTTERMAN

*Marrakesh,
Makaha Inn
and home.*



Tropitone outdoor furniture is seen in the nicest places. Not the least of which ought to be yours. And not terribly expensive. Seven handsome styles. Eighteen smashing colors. One dollar the catalog. Tropitone Furniture Co., Inc., P.O. Box 3197, Sarasota, Florida 33578 or 17101 Armstrong, Irvine, California 92714.

tropitone

Tropitone Furniture Co., Inc.

Chicago, Dallas, Irvine, Los Angeles, Miami, New York, San Francisco, Sarasota, Seattle

A LASTING IMPRESSION

IN
SOLID
PECAN



No. 4222
Armoire
40 x 20 - 76 H

RIMINI V...the unmistakable look of a classic.

An extraordinary blend of ageless design and fine solid wood craftsmanship in a collection for bedroom, dining room and living room.

Available in richly distressed Tuscany or Antique White.

DAVIS

CABINET COMPANY
Craftsmen of Fine SOLID WOOD FURNITURE
BIRMINGHAM, ALABAMA



INTERNATIONAL ART MARKET



Walk Softly in the Carpet Bazaars

By Howard L. Katzander

SOME PEOPLE HANG THEM ON THE WALLS in place of pictures. The Dutch traditionally use them to cover tables, as any painting of Dutch interiors back to the seventeenth century will show. In various places along the Mediterranean littoral they are draped over horses or the backs of camels, and although they can be works of art of great value, some people even put them on the floor and walk on them. They can be thick and furry with a pile an inch thick, or have no pile at all. They can be woven of wool taken only from the breasts of sheep where the natural oils are protected from the sun and rain, or of the softest camel's hair and of silk. Their colors can range the spectrum from black to snowy white. Their designs can tell a story, paint a picture, recite the history of an era.

Whatever the design and however they are made, their prices are zooming. Some that were bought a decade ago for a few hundred dollars are worth thousands today. For years interior designers turned a cold eye on Oriental rugs, choosing instead the neutral tones of wall-to-wall carpeting, or custom designs in solid pastels for smaller rugs. The colors and patterns of rugs from the Near and Far East were regarded as too domineering for contemporary taste.

Now all that has changed, and the market has responded accordingly. But there are problems, particularly in buying new rugs and carpets, stemming from the driving ambitions of the Shah of Iran to modernize his country and educate his people. It is difficult in writing about Oriental rugs to resist the temptation to pun: but the fact is that the Shah has pulled the rug out from under his carpet weavers.

Most new carpets coming out of Iran, which is the biggest modern exporter, are less than meets the eye. The reasons for this are intriguing. The master weavers of Iran have not forgotten how to count the number of knots that go into the traditional designs still being woven today. But they have lost their greatest asset—the nimble-fingered children who once sat day after day tying the knots, as many as five hundred to the square inch in the finest rugs, working sometimes for months to turn out a single product. The Shah has decreed that illiteracy must be abolished and the little children are now spending their days in school. As a result fewer carpets of the finest quality are being produced and more adult labor is being used. This means not only higher labor costs—and higher prices—but also larger knots made by bigger fingers.

The few fine carpets that are being produced may cost \$10,000 or more, brand-new. Antiques of the same designs, made during the seventeenth, eighteenth and nineteenth centuries, can cost several times that amount.



Against the Grain

LaBarge is up against it in handsome style. Fox head, pineapple, and lion's paw doorstops, cast in brass with antique brass finish, and all are reproductions of antiques. From the LaBarge collection of accessories. Your dealer's name and 4-color brochures on request.

LaBarge

Holland, Michigan 49423



A SUITE OF
SEVEN SERIGRAPHS BY

EYVIND EARLE

\$1,400.00

Copyright © 1976 Eyvind Earle
LIMITED EDITION OF FORTY

PACKAGED IN A HANDSOME
ART FOLDER ALSO
CREATED AND SCREENED
BY THE ARTIST
PACKED AND SHIPPED
IN A WOODEN CRATE



THESE SEVEN SERIGRAPHS
ARE NEW ORIGINAL DESIGNS
CREATED SOLELY FOR
THE SILK SCREEN PROCESS
EXECUTED AND PRINTED
ENTIRELY BY THE ARTIST
IN A LIMITED EDITION OF
FORTY PENCIL SIGNED
AND NUMBERED PRINTS
THE STENCILS HAVE BEEN DESTROYED



SILK SCREENED ON
THREE PLY STRATHMORE
100% RAG CONTENT
23 BY 29 INCHES OVERALL
THE ART WORK IS 16 BY 20



EYVIND EARLE
BOX 665
SOLVANG, CALIFORNIA 93463

TELEPHONE (805) 688-3884

PRICE: \$1,400.00

CALIFORNIA RESIDENTS
ADD 6% SALES TAX.

INCLUDES HANDLING, SHIPPING
AND INSURANCE

FROM FARAWAY BOTSWANA.

In their mountain strongholds, Kalahari Bushmen weave exceptional baskets for use as bowls and storage vessels. Strong enough to stand on—exquisitely beautiful with no-two-alike designs. When traders come by mule caravan in the dry season, a few are taken in barter. We offer the pick of a rare, authentic African craft. About 11" diameter.

Botswana basket, #7450, \$15.00

Write or call 800-241-0504 toll-free. Master Charge, BankAmericard, and American Express honored. Please add \$1.35 for postage and handling.

FULL COLOR CATALOG—\$1.00



Kateridroscope

Dept. A125
2201 Faulkner Rd. NE
Atlanta, Ga., 30324

INTERNATIONAL
ART MARKET

continued from page 136

Doris Leslie Blau, a New York dealer who specializes in the finest antique rugs and carpets, says flatly that the new products "are just not the same high quality as the old ones." Ms. Blau deplores the fact that during the decades when Americans neglected Oriental rugs, Europeans were busy combing the market and carried off many great rarities at bargain prices. Today, she reports, the Iranians employ spotters who look in at obscure auctions and little antiques shops all over the country, often turning up prizes that can be bought for a fraction of their true value from people who do not recognize their worth.

If you are shopping for such rugs to replace the contemporary floor coverings, it may be useful to understand the nomenclature, and know some of the pitfalls. Rugs are

AVOID THE BIG WEEKEND AUCTIONS IN FANCY HOTEL BALLROOMS.

pieces smaller than roughly six by nine feet. The long narrow pieces are called runners, and they may be useful not only in hallways or foyers but running the length of a room, flanked by carpets and rugs of other shapes. Carpets that are roughly twice as long as they are wide are called *kelleyes*—a word that, oddly enough, appears neither in Webster nor Oxford.

Most rugs and carpets made in this century are colored with chemical dyes, although many makers continue to this day to use vegetable dyes. Chinese carpets for the past century or so have been bleached for the American market to soften their tones. The finer the knots, the more knots to the square inch and the closer the weave, the sturdier the carpet and the higher the price will be.

The so-called golden Afghans, which are being pushed by some dealers in new merchandise, were originally red and have been washed with acid—a process that does nothing at all for their wearing quality.

Machine-woven carpets are readily identifiable. They are too precise. There is always variation in handwoven rugs and carpets because the weaver was human. But the machine product reproduces each element exactly.

Flat rugs, made without a pile, are no less desirable than the heavier kind. They are called *kilims* or *soumacs*. The kilims are woven with a clear design and are reversible. Soumacs, on the other hand, tend to look from the back like a piece of tapestry or needlework, with loose threads.

One last word of advice. Avoid the big weekend auctions in fancy hotel ballrooms unless you really know the field. And do not hesitate to buy a rug that shows wear if the price is right. Damage of all kinds is repairable, and a worn or damaged rug could turn out to be a prize. □

Mr. Katzander is the editor of *International Art Market*, a monthly periodical reporting fine art and antiques auction prices. The subscription is \$35 per year: *Art Market*, 150 East 58th Street, New York, N.Y. 10022.

Start Your Own Wine Cellar

55° F Temperature Controlled

- fine furniture cabinets
- built-ins • racks
- cooling units • walk-ins

Expressly Designed For:

- new construction
- condominiums
- remodeling

Send \$1.00 for our descriptive catalogue.

name _____

address _____

city _____

state _____ zip _____

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

Model 105

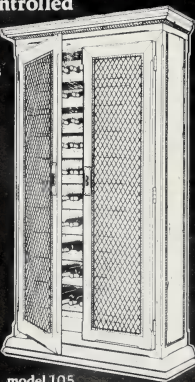
Model 105

Model 105

Model 105

Model 105

Model 105



model 105

CellarTemp® from
WynWood Designs Inc.

380 Brannan Street • San Francisco, CA 94107
9395 Wilshire Blvd. • Beverly Hills, CA 90210



EXCEPTIONALLY FINE EIGHTEENTH CENTURY
SIX PANEL SCREEN OF DUTCH ORIGIN.
EACH PANEL 23" WIDE x 90" HIGH
\$4,500.00
ONE OF A PAIR OF EIGHTEENTH CENTURY
ADAM PEDESTALS AND URNS.
\$5,900.00



220 S. EUGENE ST. / GREENSBORO, N. C. 27401
335 WORTH AVE. / PALM BEACH, FLORIDA 33480
349 FULHAM RD. / CHELSEA, LONDON S.W.
(CABLE ZENDE)
MEMBER A.I.D.—I.C.I.A.



PARIS NOTEBOOK

Secret Spots for the Selective Spender

By Suzanne Vidor

IT'S NOT SO MUCH THAT PARIS IS EXPENSIVE, it's more likely that *you* are, and probably always have been. You have good taste, you like to be comfortable, you enjoy visual beauty, and you prefer good food to any other kind. These things all cost money, of course, but they cost money anywhere in this world, and possibly even in the next.

We are all inclined to view staying home as being sort of "free," and it's really very far from it. Try an unusual experiment in traveling without leaving town: check into one of your favorite local hotels, lunch and dine in the good restaurants and keep track of what you spend in a twenty-four-hour period. Use that sum as a base of figuring whether you are planning to spend more or less than that during your stay in Paris.

If you stand on any Paris street corner you observe great waves of people who are alive and well, and who very obviously represent every income bracket. They manage to get around town on buses and the Métro; they eat savory meals accompanied by superb cheeses, honest red wine and crusty fresh bread; they wake up each morning in the world's most beautiful city. Why can't you?

Of course, it's a bit more bother to travel inexpensively. It requires more imagination, research and planning. Naturally, learning to speak the language is the most basic help in wandering about in search of hidden treasures.

Most travelers seem to think of Paris in terms of restaurants, fashion and visual pleasures; it seems unfair to ignore the aural ones as well. Daily in the summertime, and on Saturdays the rest of the year, there are live musicians playing delicate chamber music on the six o'clock cruise of the Seine boats, the *Bateaux Mouches*. Being serenaded while gliding down the river under the bridges of Paris at sunset is surely one of the great pleasures of the world. At the moment this sybaritic treat is twenty francs (\$4.50).

A good expedition to make is to the tenth floor of the *Samaritaine No. 2*, a large department store on the Quai du Louvre facing the Pont Neuf. A short stairway leads up to a circular viewpoint surrounded by a painted rim depicting a cycloramic plan of the buildings of Paris. It overlooks the Seine, is free, beautiful and instructive. Who could ask for anything more? The tenth-floor bar-buffet Terrasse is open for drinks and a sandwich-salad type of lunch; a pleasant place and very low-budget. *Samaritaine* has three annexes clustered here, so just make sure you find No. 2 and go to the top; the other snack bars rate zero. While you are up there, look over the Pont Neuf, and when you descend, cross half of it and turn left into the Place Dauphine, a charming residential and restaurant section on the west end of the Ile de la Cité. Sit on a

bench under the trees, make note of the restaurants, *Rose de France*, *Paul's*—both reasonably priced and good—and the *Vert Galant* around the east end of the Place.

Just as a general rule, when you are trying to patronize restaurants with a menu at a moderate fixed price, do stick to the menu. If you go wandering off in the à la carte department, it is going to cost you much more.

Decide what you are going to spend on your trip. Buy a round-trip ticket to be sure you can return home again (ready or not!), and then try to keep the accounting department at the back of your mind instead of making it the main topic of conversation. Wailing about prices is like complaining about the weather. Everybody talks about it, but nobody does anything about it. Get your mind off

ENJOY THE CITY AT A LEVEL MORE MODEST THAN MAXIM'S.

dollars and onto something else—the sunset viewed from the Pont Alexandre III, for a start. Cabling ahead to the *Plaza-Athenée* is one thing; finding a cozy bargain nest is another, but it can be done.

As it is generally the early bird who gets the escargot, the sooner you start making your hotel reservations, the better. The charming small hotels are becoming increasingly popular as inflation continues its climb. The quaint *Saint-Simon*, 14 rue de Saint-Simon, Paris 7, has thirty-four rooms, most with bath, at about thirty dollars a day, including breakfast. It also has many faithful clients, some of whom make their reservations a year in advance when they know they must return for the *prêt-à-porter*, the auto show, or the collections. When you write any moderately priced hotel for reservations be sure to include a check covering at least one night's lodging; a check for two night's lodging might startle them into finding space for you. If you are not familiar with Paris, spread out a map of the city and learn what sort of district suits you the best. Of the twenty districts—or *arrondissements*—most foreign travelers confine themselves to about six or seven. The French Government Tourist Office maintains branches in most major European and American cities. Write or phone them to send you the latest hotel guides, and you can start your sleuthing. Dear friends will give you reams of conflicting advice; file it all away in your computer. The more you learn, the more apt you are to be able to enjoy this storybook city at a level somewhat more modest than *Maxim's*. From travel books, French bookstores and college libraries you can learn far more than the average Parisian about this endlessly fascinating city. I have never thought that ignorance could possibly be bliss, and in this case, ignorance is expensive and time-consuming. Hurry up before tall new buildings scrape away any more of the lovely Paris skyline. □

St Charles

FASHION KITCHENS



Each St. Charles kitchen is unique . . . the expression of an individual personality and lifestyle. Each St. Charles kitchen is a masterwork of planning and design—blended from the widest choice of materials, furniture woods, textured metals, designer colors.

If it's time to bring your dream kitchen to life, your St. Charles dealer/designer can help you. Browse in his showroom. Use his expert counsel in design, planning, color styling, installation.

After all, your St. Charles kitchen must be a masterpiece—and it must be *you*.

FREE! Full color, 44-page Kitchen Ideas book just for coming in. Or mail coupon with \$2.00.

ST. CHARLES OF SOUTHERN CALIFORNIA
8660 Sunset Blvd., Los Angeles, CA. 90069

Name

Address Telephone

City County

State Zip

6C1207

Visit the showroom nearest you. LOS ANGELES—8660 Sunset Blvd., (213) 655-7812. LA JOLLA—7426 Girard St., (715) 454-9133.

The Reading Lamp. It just might help you finish War and Peace.

If your favorite novel's been giving you a headache lately... or putting you to sleep... it just might be your lamp's fault. Poor lighting makes for poor reading.

What you need is the lamp that gives you the right light in every reading position... the "Reading Lamp" by Koch + Lowy.

It adjusts up and down—from 44 to 56 inches. And its 8-inch shade extends a full 24 inches—and swivels—to throw all the light you need on the subject.

Another Koch + Lowy Classic, available in polished brass or chrome at fine stores everywhere.

Drop us a line.

We'll send you the name of a dealer near you.

KOCH + LOWY INC.
THE PAST PRESENT AND FUTURE OF MODERN LIGHTING

940 Third Ave., N.Y. N.Y. 10022 Depr. AD

Welcome



ONLY MASTER CRAFTSMEN HAVE TOUCHED THIS DOOR.

Every curve carved with love by an artist's hands. Hewn with precision from solid mahogany to feel smooth, stand strong and say... Welcome!

We can custom design your door. See our Display Rooms at: 1444 Oak Lawn, Suite 610, Dallas, Texas, or at our El Paso Plant. Write for our color brochure.

Please send me a color brochure featuring 38 individual Arabesque door designs. I enclose \$1 to cover costs.

Name _____

Address _____

City _____

State _____

Zip _____

2322 Myrtle Avenue
El Paso, Texas 79901 • 915/544-4224

ARABESQUE



WINE

The Best of Books in Print

By Roy Brady

"WHAT," ASKS EIGHTEENTH-CENTURY HISTORIAN and wine lover J.H. Plumb, "goes better with a new book than a glass of old wine?" And if the book be about wine, all the better. Recent years have seen a great flowering of the already rich literature of wine, but we can examine only a few of the more brilliant blooms. The current edition of *Books in Print* lists more than 200 titles under *Wine*.

Since the publication of Hugh Johnson's *Wine* (Simon and Schuster, rev. ed., 1974) it has been easy to answer the question, What is the best general book on wine? He manages to touch upon virtually every wine of consequence in a Spartan allowance of 254 pages. You might expect a book of such concision to be no more than a dull catalog of wines, but Johnson's easy command of his subject and of the language makes it a most readable book. He knows wines on their home ground and captures them with a wonderful economy of words. A good champagne "has a perfect mill-race of pin-point bubbles." Attractive bits of history and local lore embellish the text. Did you know that cafés in the Spanish sherry country serve sherry from half bottles because they are more quickly emptied, and consequently the wine stays fresher?

Still more remarkable is Johnson's *The World Atlas of Wine* (Simon and Schuster, 1972). Maps in wine books are usually limited in scope; there are good maps for particular districts, such as the Larmat series for France, but they are so scattered and difficult to find that they are useless to the average wine lover. Here, for the first time, is a comprehensive collection of precise, attractive maps on which you can find the place of origin of almost any wine that comes to hand. The Côte d'Or is there, and so is Cucamonga. There is even a map of Jerez de la Frontera showing locations of the sherry bodegas. As always, Johnson's text conveys a great deal of information with ease, and hundreds of photographs lend interest. However, some of the splashily illustrated early sections seem designed more to sell books than to bear on the main purpose of the work. Fifteenth-century tapestries are gorgeous, but why here? But no one who is interested in wine can think of getting along without this book.

European wines have been well treated in print, but those of the United States have only lately begun to receive proper attention. The first popular book on California wine appeared, it is true, a long time ago, but then there was a gap of more than half a century before the second came out. That first book was Frona Eunice Wait's *Wines and Vines of California*, published in San Francisco in 1889. It has recently been reprinted Howell-North Books, 1050 Parker Street, Berkeley, California 94710.

continued on page 144

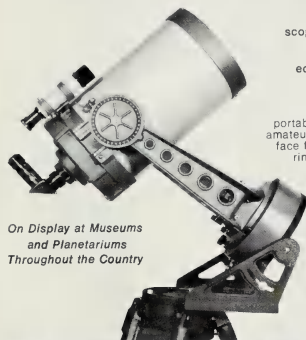
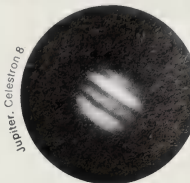


Auffray & Co.

INC. 146 East 56th Street, New York, N.Y. 10022 (212) PL 3-3931
Atlanta • Chicago • Dallas • Houston • Miami

Fine 17th & 18th Century French Reproductions • Paneling & Built-in Wall Units • "Carre" Terra Cotta Tiles • "Ancienne Boiserie" Collection • Fabric Padded Walls • Luxurious Sofas • Draperies & Bedspreads • Wood Refinishing Service
Special Design Service

Celestron® Telescopes



On Display at Museums
and Planetariums
Throughout the Country

1 reason why experienced telescope enthusiasts and leading colleges, universities and science centers the world over repeatedly select Celestron telescopes:

The Celestron 8. Eight full inches of aperture make this portable observatory in a suitcase the amateur's favorite for studying the surface features of Mars, the subdivided rings of Saturn, the ever-changing belt structure of Jupiter, the intricate filamentary detail of deep-sky nebulae, the central regions of globular clusters at up to 500X. Also the ultimate terrestrial telescope or telephoto! (Size swung down: 9" x 12" x 22"; Wt.: 23 lbs., \$895)

FREE
COLOR
CATALOG

Celestron Pacific

2835 Columbia • Box 3578-AD
Torrance, CA 90503

BEAUTIFUL INSIDE AND OUT



**DECORATIVE ART
and Modern Interiors,**
1975/76
edited by
Maria Schofield

The 65th issue of this annual includes a stunning array of commercial and industrial buildings, beautiful designs for dwelling places, plus a specially

commissioned article on woodcraft furniture and objects. 80 color and 160 black-and-white illustrations
A STUDIO BOOK

**HOUSE & GARDEN'S
26 EASY LITTLE GARDENS**
by the Editors of
House and Garden

26 private gardens, each with a full-color photograph and detailed plans. Perfect pleasure and inspiration for the gardener with limited space and time.

More than 100 color photographs and 75 black-and-white illustrations
A STUDIO BOOK

THE VIKING PRESS

Dept. ATE-AD
625 Madison Avenue
New York, N.Y. 10022

Please send me

- copies of DECORATIVE ART @ \$29.50 ea.
- copies of HOUSE & GARDEN'S 26 EASY LITTLE GARDENS @ \$15.95 ea.
- copies of THE STORY OF WEDGWOOD @ \$12.95 ea.

I enclose ☐ check ☐ money order for \$_____ total.
(Please add sales tax where applicable.)

NAME _____

ADDRESS _____

CITY _____

STATE _____

ZIP _____

WINE

continued from page 142

Now one book on American wines stands out among others like a cathedral in a Medieval village of hovels. It is *The Wines of America*, a monumental work by Leon Adams (Houghton Mifflin, 1973). Adams founded the Wine Institute and was long its secretary. He came to know everybody in the industry and recalls standing in the late thirties at "a small concrete winery in the southern outskirts of Modesto." The proprietor told him that the name of the winery would one day appear on bottles sold across the United States. Adams said, "His confidence impressed me, but his chances didn't." This is how he met Ernest Gallo.

I will not recommend any of the books whose primary purpose is the description of particular wines. By the time such a book is in print, many of the wines are off the

THE GARDEN OF WINE LITERATURE IS CHOKED WITH WEEDS.

market and the remainder are going fast. Actually, to be valid, a book of that kind would have to be based on an immense number of systematic blind tastings, and I do not believe that any such arrangement exists.

If I am brief with the excellent books on European wines about to be mentioned, it is for lack of space, not for lack of respect. For Bordeaux, Edmund Penning-Rowsell's admirable *The Wines of Bordeaux* (Stein and Day, 1970) is outstanding. Penning-Rowsell is intimately acquainted with the country, the people and the various châteaux, and every reader will be envious of his experience with the great wines of the last hundred years. The companion work is *The Wines of Burgundy* by H.W. Yoxall (Stein and Day, 1970). Yoxall began his exploration of Burgundies with the famous 1911s, and the only objection I have to the book is that it ends too soon.

The first book that really makes sense out of Italian wines is *Italian Wines* by Philip Dallas (Doubleday, 1974). *Moselle* by O.W. Loeb and Terence Prittie (Faber and Faber, London, 1972) is full of information about that lovely wine. *Champagne* by Patrick Forbes (Victor Gollance, London, 1967) is much the best book on that wine. There are two fine, big, scholarly histories of wine: *Dionysus* by Edward Hyams (Thames and Hudson, London, 1965) and *Gods, Men, and Wine* by William Younger (World Publishing, 1966).

The garden of wine literature has charming corners and lovely vistas, but extensive parts are choked with weeds. He who hopes to pluck a nosegay must beware the prickles and nettles that would posies be. Many a wine writer who thought he trod with light-footed Euterpe is discovered plodding with error and pretension. The cynical owl in the *Pogo* strip once remarked, upon hearing some portentous utterance, "I am glad to see the confidence of ignorance has not diminished." He would be much cheered by most of the writing on wine these days. □



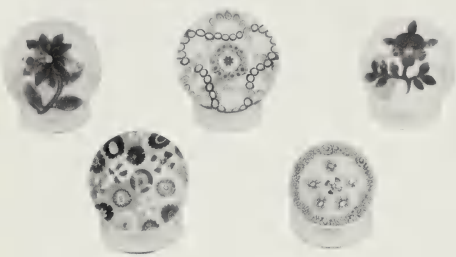
Interior Design By
Stephen Chase
Arthur Elrod Associates

Ceramic tile
available through

MOREY PALMER
ASSOCIATES

1001 WEST ROSE PLACE / LOS ANGELES, CA 90069

(213) 658-6444



A distinctive selection of antique paperweights always available.

**RICHARD
S. GORHAM**
18TH CENTURY
ANTIQUES
CARMEL-BY-THE-SEA
CALIFORNIA

RICHARD S. GORHAM ANTIQUES, LTD.

Two Locations

Mission at 7th - (408) 625-1770

San Carlos at 7th - (408) 625-1772

Carmel, California 93921

Member:

Art and Antique Dealers

League of America

Appraisers Association of America

FINE FRAMES

Welded Aluminum and Brass • Plastic • Handcarved and Gilded



HOYER WORKSHOP, Inc.
1233 Sutter Street
San Francisco, California 94109
(415) 928-1233

International Elegance

For those more concerned with quality than price... a unique grouping from our exclusive direct import collection. It's just one of the many inspirations you'll find at Taylor's. Let our experienced staff help turn your home into an international showplace. There's never a charge for their expert advice.

TAYLOR'S
6479 Van Nuys Boulevard
Van Nuys, Calif. 91401
(213) 786-5970 • 873-1081



Open daily 9 to 5:30, Mon & Fri to 9, Sun 1 to 5

Antonio's

IMPORTED PERIOD ANTIQUES



532 JACKSON ST. SAN FRANCISCO 94133 (415) 398-1241

Pg POULSEN GALLERIES

Est. 1927



Angel's Pathway 24" X 36" by Charles Vickery

910 San Pasquel Street
Pasadena, California
(213) 792-7410

Design Plaza - Newport Center
250 Newport Center Drive
Newport Beach, California
(714) 640-8898

ORIGINAL PERIOD AND CONTEMPORARY PAINTINGS
SIGNED PRINTS AND LITHOGRAPHS
CUSTOM FRAMING



FINE FURNITURE
ACCESSORIES

ANTIQUES
OBJETS D'ART

Nicholson's
of Laguna Beach

362 N. COAST HWY.

714/494-4820

Sheya

First Name in Custom Carpet

SINCE 1935



FROM THE FRANK BUMGARDNER COLLECTION

At Sheya the art of custom rug making is just that, an art. Just as a painter creates an individual painting we create an individual rug. Your design is exclusively yours, one-of-a-kind. Only the finest virgin textile wool obtainable is tufted into our rugs. With craftsmanship and beauty cherished from generation to generation a Sheya rug is destined to become a family heirloom.

- Six to Eight weeks delivery
- Designed and tufted in California

Sheya

11040 Magnolia Blvd., North Hollywood, Calif. 91601
(213) 877-4610 762-3510 652-3420



Oriental Rug Exchange

*One of the largest resources with the
Finest and Most Elegant Collections
of Hand Made Rugs from
Persia - India - Pakistan
at very competitive prices.*

ORIENTAL RUGS

Courtesy to the Trade
We Buy Antique Used Rugs
Expert Repairing & Cleaning

Oriental Rug Exchange

349 N. La Cienega Blvd.
Los Angeles, Ca. 90048
657-1633



K.W. Johnson Ltd. Antiques

**17th and 18th Century
French and English Furniture
and Marine Art**

912 N. La Cienega Blvd., Los Angeles, CA 90069 (213) 652-9084

We're the "Mercedes Benz" of Mercedes Benz dealers.

In Beverly Hills, people won't settle for less.

Our customers are probably the most discriminating consumers in all of Southern California. They're used to the best of everything. So as you might expect, they demand a lot from their dealer.

But at Beverly Hills Ltd., we've tailored our operations to make sure each of our customers get all the enjoyment and value that's built into their Mercedes Benz.

We start off with creative ways of enjoying a Mercedes, whether it's by buying or leasing.

Then to insure trouble-free motoring, we follow up with a meticulous service department, staffed with master mechanics who follow the Mercedes Benz factory maintenance guidelines to the letter.

And finally we tie it all together with something that's a Beverly Hills Ltd. exclusive: a courteous, conscientious attitude that keeps our customer relationships lasting as long as our automobiles.

If you've been thinking about buying or leasing a new Mercedes, or if you want to get unsurpassed service on the one you already own, give us a try. Soon.

We're the "Mercedes Benz" of Mercedes Benz dealers. The people in our neighborhood wouldn't settle for less. And neither should you.

Beverly Hills Ltd.

8833 Wilshire Boulevard (213) 659-2980
(one block west of Robertson Boulevard)



FREE

Illustrated, 64-page catalog of books

on
international architecture,
renovation, restoration,
industrial and interior
design. Plus books on
art instruction, antiques,
fine arts and how-to
crafts books.

Write

The Whitney Library of Design,
WATSON-GUPTILL,
Dept. AD, 2160 Patterson St.,
Cincinnati, Ohio 45214



Applebaum's Antiques

Country English

24450 Hawthorne Blvd., Waleria, Calif. 90505 (near Palos Verdes)

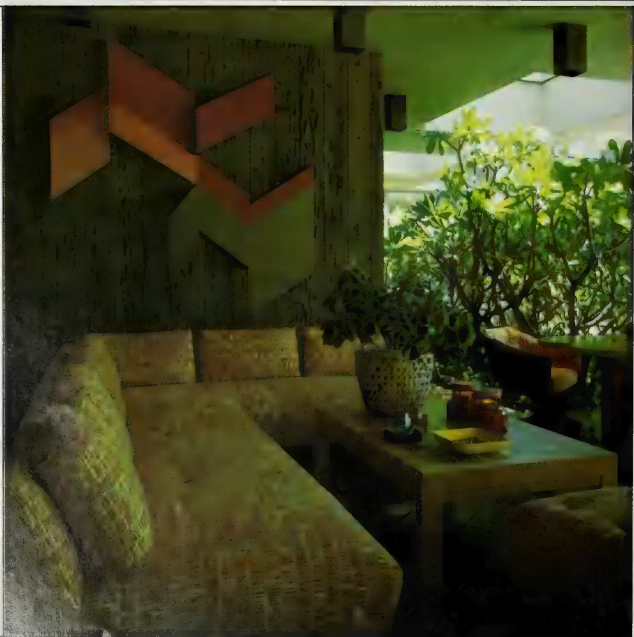
Telephone: (213) 373-7411

Ken-Wil Co.

Custom Designed Upholstery
To the Trade

8422 Melrose Avenue
Los Angeles, Calif. 90069
(213) 657-4376

*Custom Upholstery for Goldman
residence (see pages 44-51). Created by
Ken-Wil Co. Designed by Stephen
Chase, Arthur Elrod & Assoc.*





WHOLESALE SHADES & DRAPERY MANUFACTURER

Home of and Designed by:
Gert Silverstein, Designer

Write for color brochure

Roman Shades By Ray

517 NO. WESTERN AVE./LOS ANGELES, CALIF. 90004

PHONE (213) 462-5247 462-8546

Have you visited

G. R. DURENBERGER

ANTIQUARIAN

In historic San Juan Capistrano



31431 CAMINO CAPISTRANO • (714) 493-1283 TUES. THRU SAT.



LOUIS XV PROVINCIAL COMMODE
CIRCA 1750

Tennant Galleries

Established 1927

Antiques • Paintings • Fine Arts



8646 Sunset Blvd., Los Angeles, California 90069 • (213) 659-3610



AMERICAN HEPPLEWHITE SECTIONAL TABLE IN CUBAN
MAHOGANY — LAST QUARTER OF 18TH CENTURY
(SEE NUTTING ILLUSTRATION #990)

HARRISON ANTIQUES

31531 Camino Capistrano • San Juan Capistrano, California 92675
Wed. through Sun. 10 — 5 and by appt. (714) 496-5454



Chippendale Game Table
Original Petti Point — Circa 1740

17TH AND 18TH CENTURY ANTIQUES OF THE FINEST QUALITY
ALSO, 19TH CENTURY COLLECTION OF AMERICAN PAINTINGS

RICHARD YEAKEL ANTIQUES

1175 South Coast Highway • Laguna Beach, California 92651
Appointments (714) 494-5526

Picture yourself captain



of a fine sailing vessel

Imagine the freedom, the joy of sailing a ship anywhere you wish in the world. Such a life can be yours aboard a Westsail, the cruising sailboat strong enough to take you anywhere and easy for one person to sail. Whether you need a weekend escape or you plan extended travel aboard your own boat, you can be assured you have the finest vessel that ever went to sea. Westsails are descended from North Sea pilot boats, from Viking ships, from ancient Phoenician

vessels that have carried man across the oceans of the world for centuries. They are ruggedly constructed in modern materials, exquisitely finished in rare, hand rubbed woods and bronze hardware. Come see and sail a Westsail.

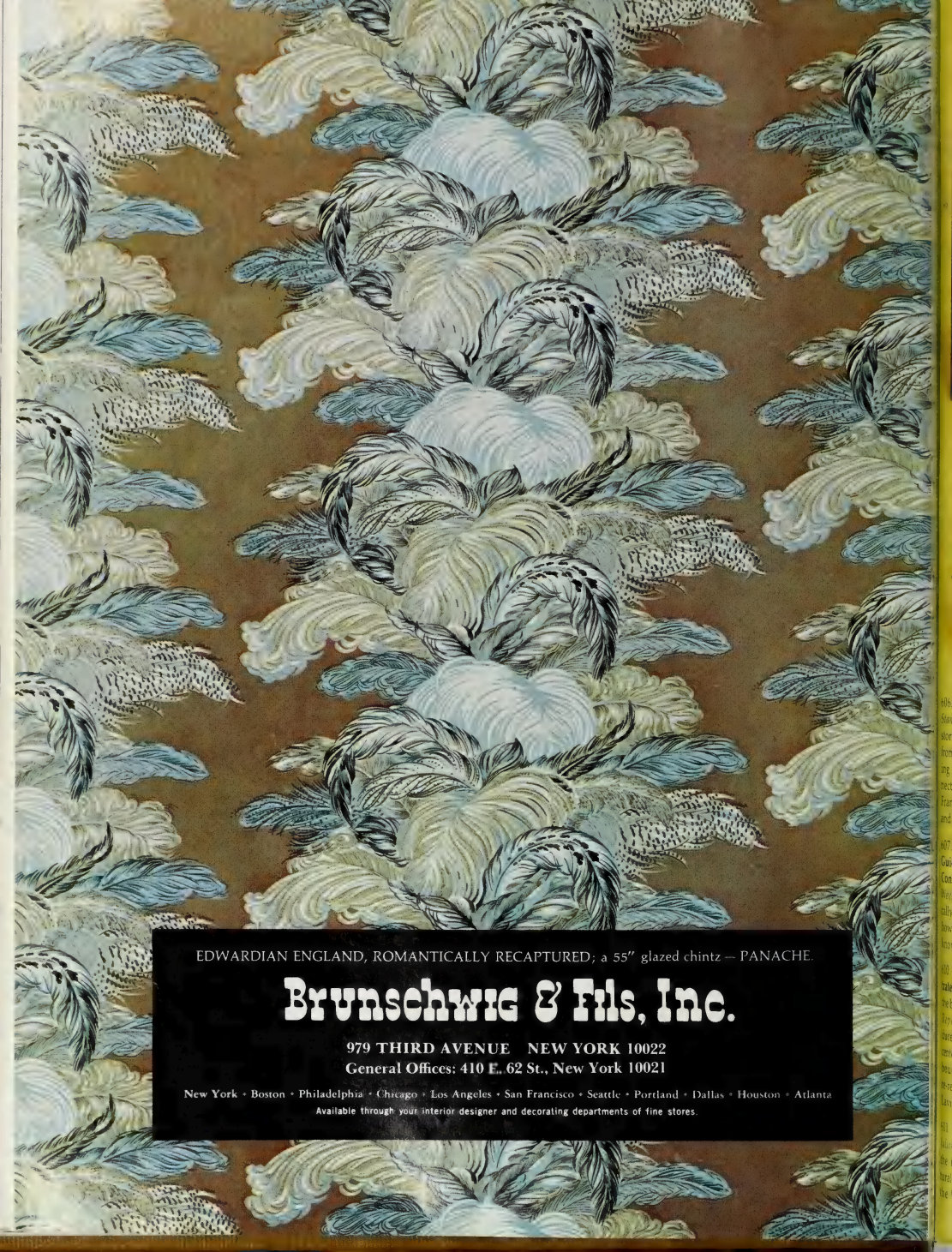
Westsail 28 for you.

Westsail 32 for you and your sweetheart.

Westsail 42 or 43 for you and your family.

For color brochure send \$2 to Westsail Corp., Dept. A1
P.O. Box 1828, Costa Mesa, CA 92626 (714) 549-9711

Westsail the World



EDWARDIAN ENGLAND, ROMANTICALLY RECAPTURED; a 55" glazed chintz — PANACHE.

Brunschwig & Fils, Inc.

979 THIRD AVENUE NEW YORK 10022

General Offices: 410 E. 62 St., New York 10021

New York • Boston • Philadelphia • Chicago • Los Angeles • San Francisco • Seattle • Portland • Dallas • Houston • Atlanta

Available through your interior designer and decorating departments of fine stores.

EDITOR'S CHOICE

Books selected exclusively for Architectural Digest readers.



606. **RESTORED AMERICA.** *Deirdre Stanforth.* A fabulous book of success stories, of the restoration of the treasures from our historic past. From an enchanting eighteenth century saltbox in Connecticut to a converted firehouse in San Francisco. 250 stunning photos in color and black and white. \$25.

607. **FABRICS FOR INTERIORS, A Guide for Designers, Architects, and Consumers.** *Jack Lenor Larsen and Jeanne Weeks.* The first and only book specifically devoted to furnishings fabrics and how to use them. By two of the best-known professionals in the field. \$14.95.

610. **200 YEARS, A Bicentennial Illustrated History of the United States.** By the book division of *U.S. News and World Report.* The most magnificently produced and authoritatively written bicentennial book we've seen. Two case-bound volumes that you'll read and re-read, and cherish for years to come. Lavishly illustrated. \$32.95.

611. **THE DECORATIVE TRADITION.** *Julian Barnard.* An imaginative survey of the fabulous, funky, English architectural folk art that graces the buildings of the Victorian era in England and is

shared in America. Photographs. \$12.95.

612. **THE MODERN CHAIR, Classics in Production.** *Clement Meadmore.* A superb portrayal of how certain chairs, through a combination of practical qualities and elegance, have transcended the confines of time and fashion. Includes methods of construction, biographies of designers, and a list of manufacturers. Illustrated. \$18.95.

613. **INSIDE TODAY'S HOME.** *Ray Faulkner and Sara Faulkner.* Here is a complete guide to designing, furnishing, and personalizing your own living space. *Inside Today's Home* tells you everything you need to know about home living in terms of design, function, structure, materials, furnishings, accessories and cost. Includes bibliography, notes to text, glossary and index. Illustrated. \$17.50.

614. **WINE.** *Hugh Johnson.* the author of the massive work, *The World Atlas of Wine*, has written a new, revised and expanded edition of his definitive and classic guide. Describes and evaluates every kind of wine in the world today. Illustrated. \$12.95.

615. **VANISHING FRANCE.** *John L. Hess.* The author illuminates the character of France with delightful evocations of the changing French scene—from Paris to the Pyrenees, big-city life to village life. Superb photographs complement the text. \$12.95.

Please use Reader's Service Form (page 155) or coupon below.

Architectural Digest
5900 Wilshire Boulevard
Los Angeles, California 90036

Please send me the book(s) indicated below. If I am not satisfied, I may return the book(s) within 10 days for prompt refund.

606 _____, 607 _____, 610 _____,
611 _____, 612 _____, 613 _____,
614 _____, 615 _____

Please add 75¢ per book for postage and handling. California residents please add 6% sales tax.

Enclosed is my check for \$ _____

Name _____
Address _____
City _____
State _____ Zip _____

Six reasons why Town & Country calls SunTide one of the world's best condominiums.

Town and Country magazine calls SunTide one of the "world's best" for many reasons. Here are a few: (1) Deal Development Co. and Kaiser Aetna. Two respected leaders combined to build SunTide. (2) The sweep and style of stone and cedar exteriors and richly appointed interiors. (3) SunTide's location is on the sandy beach of Hutchinson Island near Stuart, Florida. (4) It's where you can relax. You can fish, play tennis, swim, or enjoy the superb clubhouse. (5) And it's all yours. No land or recreational leases. (6) For a limited time, SunTide is offering substantial discounts.

For even more reasons see SunTide for yourself or call (305) 283-3600 for a free brochure.

For even more reasons see SunTide for yourself or call (305) 283-3600 for a free brochure.

SunTide

80 luxury oceanfront residences
From \$65,000—\$160,000
Elegantly furnished models open daily
1357 N. E. Ocean Blvd.
Stuart, Florida 33494



Another Deal Development Community in partnership with Kaiser Aetna



We've prepared a handsome color brochure to introduce you to Tiana II.

White
of Mebane

48 pages of room scenes and ideas illustrating a new collection of dining and bedroom furniture. For your copy send fifty cents to Dept. AD61, White Furniture, Mebane, North Carolina 27302.



INTERNATIONAL PROPERTIES

You Can Never Have Too Many Houses
By June R. Gader

JANUARY CAN BE SO DULL, with the holidays over and the cold weather settling in. Why not brighten the grayest month of the year by treating yourself to a sensational new home—Mary Martin's sprawling ranch in Brazil, for instance, or Dino de Laurentiis's magnificent villa near Rome? Or, if the Bicentennial mood is really upon you, what about a superb pre-Revolutionary home in Pennsylvania? We have all of this and more.

Brazil

Nossa Fazenda, the 340-acre property so lovingly developed by Mary Martin and her husband, the late Richard Halliday, is a unique combination: a paradise in the lush pasturelands of Brazil and a profitable working ranch. It is the idyllic quality you will notice first. Follow me up the long avenue of arched bamboo, then past graceful silver palms to groves of oranges, limes and tangerines, flanked by enormous mango trees. Finally, flowering hedges lead us to a charming cluster of tile-roofed buildings surrounded by gardens. At this first glimpse of the main house and guest cottages we may be reminded again of our exotic locale by the flash of a blue macaw, or the chatter of a parrot. A handsome old Brazilian stone house has been enlarged into an enchanting, rambling home shaded by huge trees, and with a lawn which slopes down to the large spring-fed duck ponds. The lanai (with a glass wall curving around a tree), dining room and den overlook the ponds; living room, study and master suite open to multilevel terraces. A circular stairway leads to a private study with more wonderful views. And if you fall in love with the carefully chosen furniture and objects, it's perfectly all right; with the exception of a few personal items, they are all included, right down to the wood-burning second stove in the large modern kitchen.

There are also seven cottages for the household staff and farm workers—which brings us to the working part of the ranch. One hundred and sixty-eight fine Zebu cattle, pens for 6,000 chickens, hundreds of avocado trees and gardens of marketable produce combine to make this a possible business investment, especially since there is an experienced manager in charge, on a profit-participation basis. You could ride one of the seven fine horses over your estate to keep an eye on the business, but you might as well relax and let the manager handle everything. At only \$550,000 this is an exceptional buy; talk with Bill Craig, *Previews, Inc.*, 49 East 53rd Street, New York.

Enviros of Rome

To describe Dino de Laurentiis's *Villa Catena* is to mention everything you would expect an aristocratic Italian villa to be—and much more. Home of the Conti family, the



Ceramic tile is forever

Experience the eternal elegance of ceramic floor tile at any of our showrooms. You'll find fantasy beyond your wildest dreams . . . endless shapes, styles, colors and motifs for all areas to stimulate you.



AMSTERDAM CORPORATION

NEW YORK: 950 Third Avenue (Corner 57th St.), New York, N.Y. 10022 / (212) 644-1350
PHILADELPHIA: 2275 Washington Avenue, Philadelphia, Pa. 19146 / (215) 732-1492
SAN FRANCISCO: Galleria - Design Center, 101 Kansas Street, San Francisco, Cal. 94103 / (415) 861-3354

For free color brochures, write on your letterhead to
950 Third Avenue, New York, N.Y. 10022

Give These Eggs A Nice Kitchen.



A
Touch of
Whimsy in
Brass and Wood.



We make over 400 nice things
in brass, wood and leather. Box 3545, Wilson, N.C. 27893.



SARREID, LTD.

Designer-signed creations.
Each pressed from a limited collection.
Heavy, hydrocal statuary for
interior and exterior decor.

Master's Pieces



"Cleopatra" 12"H x 22"W x 12"D

Suggested retail \$140.00 w/o glass (template included)
Available through decorators, showrooms or, write direct.

Brochure available

**Great Western
Trading Co.**

P.O. Box 1179, Coconut Grove Station,
Miami, Florida 33133

INTERNATIONAL PROPERTIES

continued from page 148

Dukes of Poli, for at least six centuries, it was superbly restored by Mr. de Laurentiis in the 1960s, with such amenities as elevators, central heating, modernized bath and kitchen facilities and screening room. Yet the glories of the past abound, and that ambience dominates.

For instance, an arched carriageway originally passed through the ground floor of the villa. Rather than eliminate this integral part of the basic plan, Mr. de Laurentiis glassed-in the high arches and turned the entire carriageway into an enormous living room with huge sculptured fireplace and honey-colored tile floors. In the upstairs galleries and sitting room, extraordinary vaulted and hand-painted ceilings were restored to their original splendor. Light from floor-to-ceiling windows gleams on shining tile floors, and everywhere graceful arches invite you from one spectacular room to another. With ten bedrooms, large baths, and numerous sitting rooms and entertainment areas, the main residence offers a style of life which is both comfortable and elegant.

Built over Roman ruins, the regal structure sits on a hill overlooking pastures, woods, olive groves and vineyards. Its tiered effect is repeated in terraced gardens with reflecting pools and fountains.

Until recently, cattle, sheep and pigs were raised here, as were large crops of vegetables and wheat, pears, apples and peaches. The estate can be self-sustaining, and the present caretaker and farm manager are willing to remain with the property. Yet at Villa Catena you are just twenty-two miles (and \$2,500,000) away from Rome. Contact Mrs. Liliana Mathews, *Dino de Laurentiis Productions*, 220 North Cañon Drive, Beverly Hills, California.

Tuscany

While we are still in Italy, let us consider *La Rocca de Cetona* in Tuscany, just halfway between Florence and Rome. Cetona is so authentic a Medieval village that it is protected by Italy's Fine Arts Ministry and registered as an area of historic interest. La Rocca was and is the proverbial castle on the hill, and offers a fantastic 360-degree view of the beautiful village and valley. The tall, square fourteenth-century stone tower was the original fortified castle. In the eighteenth century it was incorporated into the current extended villa, built of stone to maintain the Medieval flavor, and enhanced with magnificent interior carvings and decorations. Three immense high-ceilinged reception rooms, seven bedrooms, five baths and a large modern kitchen comprise the main building.

On the ample grounds is an ancient "lemonry"—actually a separate greenhouse-type building filled with beautiful plants—which may be used as a ballroom or pavilion for entertaining. Two early gatehouses provide quarters for the staff. The superb two-acre garden includes olive groves and fruit orchards, lemon trees in pots, and numerous antique Etruscan urns for decoration, plus an eighteenth-century open-air theater which seats one hundred. You

continued on page 152

FREE... Our New Rose and Fruit Tree Catalog

SEND for Armstrong's 87th Year catalog of prize roses with an increased list of America's most popular hybrid teas, grandifloras and floribundas, climbers and tree roses. Now with an enlarged section of rare and hard-to-find fruit trees, vegetables, berries, ornamentals and grapes.

catalogue
Ankee Double
Rose Tree
Budding
In America
Some of the best
of the best
the modern mode

Charlotte
Armstrong

Misty

Saturn Peach

Independence Hall
Philadelphia, Pennsylvania

Many new dwarf fruit trees, new cordons and other space-saving types, apple, apricots, 112 varieties of plums, cherries, 24 sweet cherries, figs, jujubes, ornamental climbing perennials, hybrid poplars, arbutus, ornamentals and special berries and vegetables.

FREE Mail Coupon in 8th Centennial Catalog

Armstrong
NURSERIES, INC.

Dept. 113, Box 473, Ontario, California 91761
Please send your 1976 Master Catalog to:

Name

Street & No.

City

State & Zip

World's most developed at New Rose
and Fruit Tree Nurseries. Our 87th Year!

Meadowcraft. What more can you say?



Just a few things.
You can say here's one of our new French baker's racks. Wrought iron. Finely crafted. All black and scrolly and banded in solid brass.

You can say it's just one of dozens of designs included in America's finest collection of leisure furniture.

You can say all these things about Meadowcraft. You can say all these things. Because they're true.

Meadowcraft

For a look at all that's Meadowcraft, write for our full-color brochure. P.O. Box 1357, Birmingham, Alabama 35201

 Meadowcraft Casual Furniture
Division of Champion International

INTERNATIONAL PROPERTIES

(continued from page 150)

may have it all for 1,400,000 Swiss francs, which translates to approximately \$513,660, by contacting Roy Veatch, *Period Houses*, 1317 Wisconsin Avenue, N.W., Washington, D.C.

Maunaula Bay

If you remember the fabulous Henry J. Kaiser, you will not be surprised to learn that his estate at Maunaula Bay on Oahu was designed to accommodate a joyous and fulfilling way of life. This two-acre compound is a private world in itself: the natural park preserve of Koko Head is its backdrop; in front it offers the most dramatic view imaginable—across the beautiful bay to Diamond Head and the Pacific. Almost any pleasure or activity can be catered to with ease. For the yachtsman there is a three-story boat-house with mooring for a large yacht and two smaller ones; one of the largest private channels in the world provides access through the coral reef to the Pacific, and there are all-weather navigation and beach lights for guidance through the channel. For the youngsters and sports lovers there is a volleyball court, a paved basketball court and an athletic field. For the hobbyist, there is a large greenhouse, a lathhouse, and a whelping house.

Everything is included in the purchase price. And even with enough guests to fill all of the outside accommodations, you will have the luxury of complete privacy here, with your own immense living room, dining room and large foyer, two master bedrooms and baths, fully equipped stainless-steel kitchen, two servants' rooms and baths, wet bar; and an elevator to the guest apartments and boathouse below. A remarkable estate for \$1,250,000, it is available through Michael Mason, *William A. Ransom Realtors*, 136 El Camino Drive, Beverly Hills, California.

Pennsylvania

But I promised you a Bicentennial special. And here it is, not just one house but two, plus a handsome double bank barn, on four acres nestled in a secluded valley in historic Lancaster, Pennsylvania.

The original 1721 Germanic Medieval-style home was built of stone and "Indian stucco" for Abraham Herr by a husband and wife who did all of the work to pay for their passage from Europe. Lancaster is the oldest inland city in the United States, and this is the second oldest house in Lancaster Township—the oldest being the 1719 Hans Herr House built by Abraham's brother, and now a museum. The stones were quarried on the land.

A family with a love of history would find a very happy home here. You could continue to grow general crops on the fertile land, fill the barn with fine riding horses, and appreciate the old-fashioned virtues of peace and quiet in this hidden valley, only two miles from a vital city. Or you could easily do what has been done in the recent past: lease the land to farmers, rent out the stables, and still enjoy the historic residence. The parcel is \$150,000, and additional land is \$6,000 an acre, from Joanna Ripple, Post Office Box 1817, Lancaster, Pennsylvania. □



Maupintour means more!

Land of legend:

Brazil The Amazon

Join an expertly conducted Maupintour to explore Brazil from African Bahia's voodoo mysteries to nature's marvels at Iguassu Falls. Look for alligator, monkey, and headhunters in the Amazon jungle. Cruise the *Wedding of the Waters* where the Amazon meets Rio Negro near Manaus. See the Opera House. Look at the future in 21st century Brasilia.

Discover Aleijadinho's unique artistry at hidden mining towns, Ouro Preto and Congonhas. Learn about coffee at Santos and the boom in Sao Paulo. Begin at Leticia's Indian camp on the Amazon. Conclude with fun in Rio de Janeiro. 19 days, \$1447 plus air, small party. For brochure, ask your Travel Agent for Maupintour's *Latin America* or write:



Maupintour

Telephone 913/843-1211 • 25 years of quality touring

Maupintour, 900 Massachusetts, Lawrence, Kans. 66044



Lee Boussac of France, Inc.

Fabrics

979 Third Avenue New York 10022 212-4210534

Showrooms in Los Angeles, Atlanta, Boston, Chicago, Dallas, Houston, Miami, Minneapolis, Philadelphia, San Francisco, Montreal, Toronto, London, Paris.

*From Waldhorn's rare collection
of old world treasures*



Set of 12 fine Walnut George I Dining Chairs, circa 1720—\$24,000.

English Mahogany 3 Pedestal Dining Table—\$4,500.

Antique Crown Derby Imari 24 piece Dessert Set, circa 1810—\$2,500.

Pair Georgian Sheffield Candelabra, circa 1820—\$1,350.

Antique English Gold Leaf Mirror, circa 1770—\$2,500.

Georgian Sheffield Epergne, circa 1820—\$1,850.



WALDHORN COMPANY, INC.

Antique Jewelry, Furniture, Porcelain & Silverware

AT 343 ROYAL STREET SINCE 1881
NEW ORLEANS, LA. 70130, PHONE 504/581-6379

ARCHITECTURAL DIGEST READER SERVICE

To order selections on this and the following page, please indicate quantity, price, grand total, and your name and address in the spaces provided. Then tear out the entire page along dotted line, enclose with your check in an envelope and mail to:

Architectural Digest Reader's Service
5900 Wilshire Boulevard
Los Angeles, California 90036

Please Print:

Name _____

Address _____

City _____

State _____ Zip _____

Grand Total payment enclosed \$ _____



White Shell Chip-and-Dip Server.

(See page 128.) \$20.00 each postage paid.
California residents add 6% sales tax.

Quantity _____ Price _____

Subtotal: _____



Editor's Choice Book Selection

A selection by our editors of books on the art of beautiful living. Exclusive to Architectural Digest readers. (See page 147.)

	Quantity	Total
606. Restored America \$25	_____	_____
607. Fabrics for Interiors \$14.95	_____	_____
610. 200 Years, A Bicentennial Illustrated History of the United States \$32.95	_____	_____
611. The Decorative Tradition \$12.95	_____	_____
612. The Modern Chair \$18.95	_____	_____
613. Inside Today's Home \$17.50	_____	_____
614. Wine \$12.95	_____	_____
615. Vanishing France \$12.50	_____	_____

Please add 75¢ per book for postage and handling. California residents add 6% sales tax.

Subtotal: _____

Collector's Albums for Architectural Digest Collectors

Architectural Digest is a collector's magazine. One that deserves to be bound and presented on your bookshelf right along with your other prized volumes. Each leather-look album is gold embossed, and you have a choice of seven decorator colors. \$7.95 each postage paid.

California residents add 6% sales tax.



Quantity	Color	Price
_____	Bone White	_____
_____	Coffee	_____
_____	Brown	_____
_____	Moroccan	_____
_____	Red	_____
_____	Luggage Tan	_____
_____	Midnight	_____
_____	Blue	_____
_____	Forest Green	_____

Subtotal: _____

Continued on next page.

ARCHITECTURAL DIGEST READER SERVICE

Continued from previous page.

Architectural Digest Back Issues

Back issues available today are listed below. The supply of each issue is limited, and dwindling steadily. Orders will be filled on a first-come, first-served basis. Each back issue is \$3.95. We pay the postage.

Quantity

- | | | |
|--|---|---|
| _____ SUMMER 1970/
Metropolitan Museum's
19th century American
exhibit; 16th century
Moorish castle in Tangier;
Henry Moore interview. | _____ JAN/FEB 1972/ Bellingrath
Gardens; The White Magic
of Tony Duquette; Comfort
for the Courtly Eighteenth-
Century French Manor. | _____ SEP/OCT 1974/
International Interiors;
American Indian
Paintings; Farmhouse in
Manhattan; Old Westbury
Gardens; Antique
Tapestries; Netsuke. |
| _____ NOV/DEC 1970/
Diplomatic Reception
Rooms of the U.S. State
Department; villa in
Beverly Hills; AD's Fiftieth
Anniversary Issue. | _____ MAY/JUN 1972/ Collecting
Chinese Art; Anthony
Hail's apartment; Small
Space Odyssey;
Tulipomania; Château de
Mercues, French castle. | _____ JAN/FEB 1975/ The Robert
Redfords' Manhattan
Apartment; Contemporary
Decor; Historic Manor
House; Antique Watches;
Art: The Symbolists;
Oriental Rugs. |
| _____ JAN/FEB 1971/ A
Manhattan apartment by
Michael Greer; a French
country castle in Newport
Beach; New Jersey
residence by designer
Joseph Braswell. | _____ JUL/AUG 1972/ 450-year-
old Hacienda Historica of
Mexico; New York
executive offices of Revlon
Cosmetics. | _____ MAR/APR 1975/ Barbara
Walter's New York
Apartment; Thomas
Jefferson Room; California
Penthouse; Historic
Houston; Washington
Hostess; Villa Agnelli
Gardens. |
| _____ MAR/APR 1971/ Ingrid
Bergman's country home
in France; the Woolworth
Donahues' Southampton
estate; "The New
Elegance." | _____ JAN/FEB 1973/ Coco
Chanel's famous Paris
apartment; Manhattan
design by McMillen;
Litchfield Plantation by
Otto Zenke; Wright
Ludington residence; Color
Psychology. | _____ MAY/JUN 1975/
Discovering the Best
International Interior
Design: London, Rome,
Paris; The Stravros
Niarchos Yacht; Jean Kerr's
home; Empire Furniture. |
| _____ MAY/JUN 1971/ Miami
Beach penthouse; a Texas
residence by designer John
Astin Perkins; Le Bristol
Hotel in Paris; Carmel
Hideaway; swimming
pools. | _____ MAR/APR 1973/ Moulin
des Corbeaux by designer
Charles Seigny; San
Francisco Classic; an Easter
Fantasy; Faberge Eggs;
Ireland: Land of Welcomes. | _____ Other Issues Available
_____ Spring 1964
_____ Fall 1967
_____ Fall 1968
_____ Fall 1969 |
| _____ NOV/DEC 1971/ Villa near
Rome; the story of Antique
Roses; John Barrymore's
old cottage restyled;
tablefashions. | _____ MAY/JUN 1973/ Investing
in Antique Furniture;
Buying a Home in Europe;
bachelor condominium
design by William
Gaylord; The
Nonconformist Collector. | _____ JUL/AUG 1973
(International Edition
only). |
| | _____ SEP/OCT 1973/ The
Edward M. Kennedy's
home in McLean, Virginia;
Living Color by Richard
Ohrbach; Hammamet,
Tunisia. | _____ NOV/DEC 1973
(International Edition
only). |
| | _____ JAN/FEB 1974/ Fashion
magnate Cyril Magnin's
hotel residence on Nob
Hill; Edward Durell Stone's
Manhattan graystone;
Remembrance of
valentines past. | |

Subtotal: _____

the sea! the sea! the open sea!

A unique and comprehensive collection of the world's finest ship models and other important nautical items. Please write or call for further information. Inquiries welcome from Interior Designers.

Thomas Coughlin

Box 82, Kingston, Mass. 02364, (617) 585-6311.
Thomas Coughlin Ltd., Mystic, Conn. (203) 536-1460
Peter Stuyvesant Shop at Anthony's Pier 4 Restaurant,
140 Northern Ave., Boston, (617) 482-0584.



H.M.S. Boston, 1747. One of a kind. By famed model builder, Robert Bradshaw. 1/4" scale Admiralty Model. Plank on frame of boxwood and pear. Case dimensions 24" x 24" x 48". Only eight Bradshaw models in existence. Five are in the Smithsonian. We have three.

A Timeless Work of Art in Bronze and Pewter by PHILIP and KELVIN LaVERNE



Chi-Liang
22x49

Delicately chiseled in bronze and pewter, depicting the poetic Gods of Heaven and Earth, united with the River of Life. An exciting contemporary version of an ancient Oriental theme—the multi-level surfaces add a new dimension for an elegant environment.

Buried in earth to attain patinas of subtle beauty.

*Not negotiable unless signed by
Philip and Kelvin LaVerne

Philip LaVerne GALLERIES LTD.

46 East 57th Street, New York, N.Y. 10022 (212) PL 2-2090

For illustrated brochure, send \$3.00 to Philip LaVerne Galleries Ltd. 46 East 57th Street, Dept. A, New York, N.Y. 10022

You'll enjoy every course
at The Cloister.



Gracious amenities make for memorable, ever-enchancing holidays at The Cloister. The superb dining is always full-course. You'll enjoy as well 36 distinctive holes of golf, 18 perfectly-kept tennis courts, skeet, riding, beach club, dancing to our orchestra, 5 miles of matchless beach. Write or call The Cloister, Sea Island, Ga. 31561 (912-638-3611). Out of state call toll free 800-841-3223.

Sea Island

Why Would Anyone Want To Share This TRAVEL SECRET?

(Well, the truth is—they really don't.)



The last time we advertised, some of our charter subscribers, who are understandably jealous of their discovery, complained that we were doing them an injustice by opening the doors to others. (We refer to PASSPORT, the privately published monthly newsletter for discerning world travelers.)

One of them wrote, "Now all those charming little inns and restaurants you tell us about each month will be spoiled."

No cause for worry—PASSPORT still keeps its low profile by advertising only through quality publications and selected mailing lists.

And here's an interesting twist that oddly enough turns out to be a very nice by-product for the PASSPORT reader. Apparently the word of its discerning readership has gotten around. (It's awfully hard to keep things like that a secret for very long.) Through PASSPORT's news items its readers get an increasing number of special invitations not otherwise offered to the public . . . from attractive small resorts that want discerning guests . . . private collections and galleries that aren't generally open to the public . . . private villas whose owners would like guests that respect their property and personal possessions — and might even enjoy meeting their friends . . . private fishing and shooting properties . . . cultural organizations both in the U.S. and abroad that want the "PASSPORT type" reader to join them on unusual trips requiring mutual compatibility and intellectual interest.

So to our worried charter subscribers we say, "No cause for alarm. All those charming little inns and restaurants aren't going to be spoiled, because we don't want them to be spoiled either."

And if you are not a PASSPORT subscriber, but would like to be, it's only \$25 a year. Just fill in the application below.

P.S. If you prefer to write on your own stationery, just mention that you are a Architectural Digest subscriber.

Please enroll me as a PASSPORT subscriber.

☐ My check for \$25 is enclosed.

My name _____

Address _____

City _____ State _____ Zip _____

PASSPORT • 20 North Wacker Drive • Chicago, Illinois 60606



TRAVEL

Passport—

From the Emerald Coast to Mount Kenya

Sardinia

Twelve years after Costa Smeralda started its first constructions on the thirty-five-mile coastline area on the northeast shores of Sardinia, it still retains its original natural beauty. Preservation of the wild, romantic landscape has taken precedence over potential building profits. One of the reasons is that the consortium, headed by the Aga Khan, continues to be very strict about regulations covering all buildings, including hotels, residences and commercial centers. There are even rules stipulating that all flora must be indigenous to the region: palm trees may not be planted, nor the local juniper trees destroyed.

The hidden comfort in the wild, unspoiled surroundings makes Costa Smeralda unique among today's world resorts. Although the natural beauty has remained the same, the jet-set image prevalent during the sixties is now ignored. Social life on the island today is comparatively simple.

The most delightful of the consortium's three hotels is the Pitrezza, with room for fifty-two guests. This harmony of six villas and a clubhouse, with a profusion of Mediterranean flowers growing from the roofs, blends discreetly into the landscape. There is a private beach and jetty, plus an extraordinary seawater swimming pool.

Like the mythical islands of plenty, Sardinia has an abundance of fresh fish, lobster, barbecued suckling pig and a delicious, thin, flat shepherd's bread, *carta da musica*. And Sardinian wines are considered by many to be among the best in Italy. At *Su Marinari*, at Porto Cervo, try Lobster alla Catalan, an excellent dish made with chunks of fresh lemon and tasty orange.

France

One of the great luxury restaurants of the Bois de Boulogne is *La Grande Cascade*, which serves dinner every night during the summer months, but is open for lunch only during the winter. You'll dine in an authentic Napoleon III décor overlooking an agreeable terrace; telephone 506. 33. 51. An offshoot of *La Grande Cascade*, and located just behind it, is the charming little forest inn *Auberge du Bonheur*.

You can enjoy some of the finest cooking in France at *Le Camelia*, 7 Quai G.-Clemenceau in Bougival, 18 kms. from Paris. Chef-owner Delaveyne draws a number of other well-known chefs who come to dine here on their own days off. The restaurant is closed Sunday evening, all day Monday and during the month of August.

Word is spreading about an excellent restaurant and country inn near Paris, which opened about a year and a half ago. *La Briqueterie*, a small and exquisite hotel, with only forty-two rooms, four suites, all beautifully furnished, is about four miles from Eprenay on Route de Sezanne,

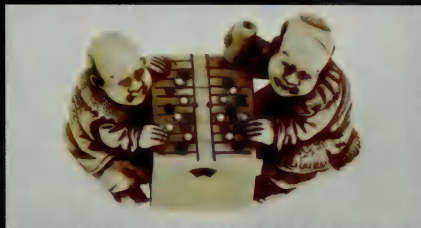
the ART spectrum

Jade & Oriental Art

In The Beverly Wilshire Hotel • 9500 Wilshire Boulevard • Beverly Hills,
California 90212 • Telephone: (213) 278-2814



A Tanegashima Gun. Wood, red copper, and iron. Early 19th century. Unsigned.



A fine group of two boys playing Go. Ivory. Mid-19th century. Signed CHOUNSAI HIDECHIKA.



A two-case leaf shape, gold lacquer Inro decorated with a scene of a waterfall. Attached is a wood and ivory compass Netsuke. Unsigned. 8.5 cm X 8.5 cm.



A four-case lacquer Inro decorated on the gold ground with a Sambaso Dancer holding a cluster of small bells which are in gold and black lacquer. Signed on the base ZESHIN. Attached is a wood Netsuke with a mask of Okame in the bowl. Unsigned. 8.5 cm X 5.5 cm.



A fine model of a recumbent ox. Wood. Mid-18th century. Unsigned.



An ivory model of a recumbent stag with fish. Inlaid black and red eyes. Early 19th century. Unsigned.

From Our Outstanding Collection of Orientalia

**Your name will never
be shouted in our
lobby. Even when
you're being paged.**

But is that any reason for you to stay with us?

We think so. Because your stay in any hotel is made up of a thousand small details. And they all have to be right.

That's why we pay such extravagant attention. With real antiques. Fresh flowers. Food and drink worried to perfection. And most important, a staff that knows how to wait on your hand and foot without invading an inch of your privacy.

Our silent paging system is a symbol of that kind of attention to detail.

The loudest noise it makes is the tinkling of a bell.

Because we know you don't like your name bandied about in public.



The
STANFORD COURT
Hôtel on San Francisco's Nob Hill

For people who understand the subtle differences.

For reservations anywhere in the U.S. except California call toll free (800) 227-4736. In San Francisco call (415) 989-3500. Elsewhere in California call toll free (800) 622-0957. Or call Hotel Representatives Inc.—the leading hotels of Europe and World Wide Associates.

Change of address and order form

ATTACH YOUR PRESENT MAILING LABEL HERE AND FILL IN YOUR
NEW ADDRESS BELOW

**IF YOU'RE MOVING, PLEASE LET US KNOW 8 WEEKS
IN ADVANCE.**

Mail to: ARCHITECTURAL DIGEST
P.O. Box 2415
Boulder, Colorado 80302

Write to the above address for all matters concerning your
subscription—billing, renewal, complaints, additional
subscription, etc.

Subscription prices in the U.S., possessions, Canada and
Mexico, \$17.25—1 year, \$34.50—2 years, \$51.75—3 years.
Foreign countries \$19.25—1 year, \$37.75—2 years,
\$57.25—3 years.

To order, check Box: ☐ new ☐ renewal

Name

Address

City State Zip

TRAVEL

continued from page 158

thirty minutes from Rheims, two hours from Paris. Hosted by the De Venoge champagne family in vineyard country, great care is given to the details of dining—table settings, flowers, décor and service—and of course the food is superb. The restaurant seats only ninety guests, and reservations are advisable. From Paris, telephone (26) 51. 47. 12.

Switzerland

If you're interested in buying unusually fine antiques, take a trip to *Château de Lucens*, 30 kms. from Lausanne, on the way to Berne. The château, an imposing eleventh-century castle, was recently bought by the highly respected Swiss antiques dealer Pierre Kohler. His main place of business, one of the biggest houses in Europe, is in Zurich where he holds very exclusive and private auctions. At the château, which was opened to the public in March, 1975, everything—furniture, tapestry, clocks, silver—is for sale, and continually replaced by equally good pieces. The attendants are unusually knowledgeable and helpful.

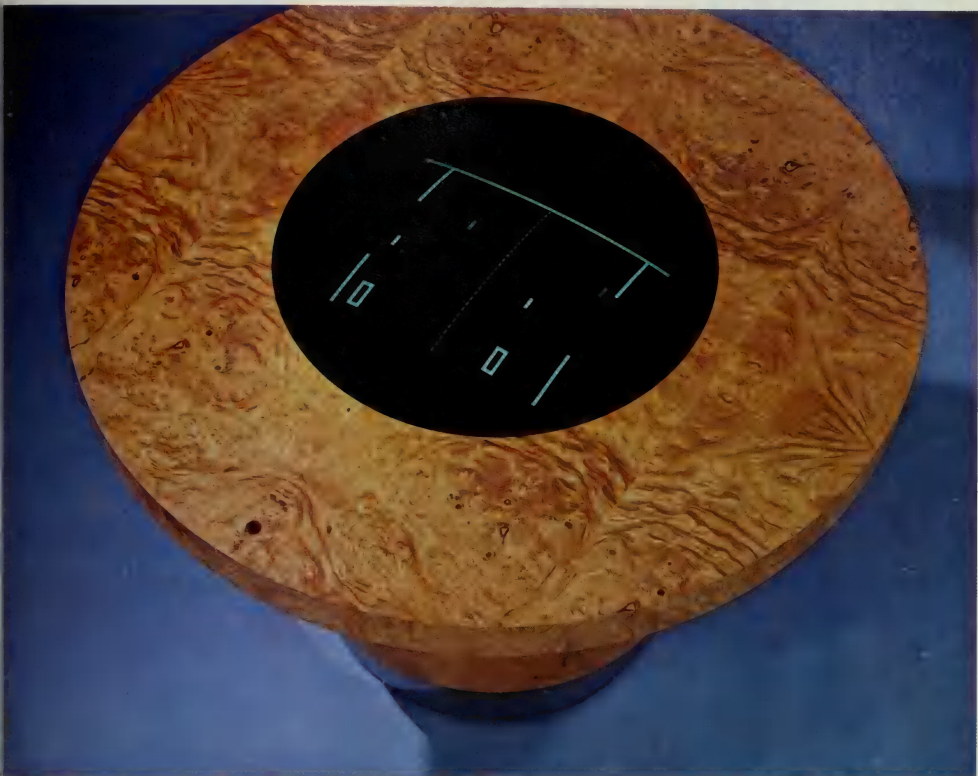
East African Air Safaris

The luxurious and dramatic way to see East Africa is to fly in by private plane. Purists will argue the merits of overland tenting safaris, and there is much to be said for them; however, for those who prefer to move along at a more comfortable, faster clip, flying is the way to go.

A pioneer in the air safari, *Lindblad Travel* arranges groups no larger than ten, hosted by a courier. Experienced and knowledgeable in African fauna and flora, these professional guides stay with your group the entire trip as game and bird spotters, baggage supervisors and general overseers. As you travel from game park to game park in an hour or less, instead of the usual five-hour overland drive, you'll see more of the country's fantastic topography—for example, the Rift Valley, 2,000 feet deep. Arriving rested and refreshed at all major parks, except those overcrowded by tourists, you're ready for game-viewing drives with more time to do what you came to Africa for—to see wildlife and natural beauty. Accommodations are anything but rustic, often more like a luxurious country club. For example, you'll stay at the Aga Khan's new lodge, *Masai-Serena*; the *Lake Baringo Lodge*, a pleasant place, once a large private home; and the *Mount Kenya Safari Club*, formerly the private "Millionaire's Club." With nine-hole golf course, swimming pool and tennis courts, it is somewhat off-key in a well orchestrated game-viewing safari, although the club has a small fenced-in private zoo.

Wing Safaris, as they are called, run twenty-three days from New York, and operate the year round, except April and May when heavy rains fall. Travelers favor winter months to get away from the northern climes. Days in the East African highlands are warm, dry and sunny; nights are cool enough for a sweater. Average winter temperature is around 70°; summer is about 4° cooler. □

Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, which can be obtained on a subscription basis by writing their offices at 20 North Wacker Drive, Chicago, Illinois 60606.



electronic game table in olive ash burl and stainless steel

FINE CUSTOM RESIDENTIAL AND COMMERCIAL FURNITURE

PHILIP J. SICOLA, INC.

11456 Knightsbridge Avenue
Culver City, California 90230
(213) 390-4061



photo: Bill Mandel

our work can be seen throughout the furniture on Marjorie Day in this issue

JOHN HALL

announces the opening of a showroom featuring his exclusive Antique reproductions and furniture designs.



2503 Main Street Santa Monica, California 90405 396-5928

Give a gift worth receiving anytime of the year.

Christmas in July, May or whenever you want to give someone special something *very* special! *Architectural Digest* is the perfect gift for any occasion.

Architectural Digest
PO Box 2418, Boulder, Colorado 80302

Please send a gift of Architectural Digest to the person listed below for 1 year (6 issues) for \$17.25. Add \$2 per year for foreign subs (outside USA, Canada, Mexico).

☐ My check is enclosed. ☐ Bill me later

FROM

Name _____

Street _____

City _____ State _____ Zip _____

Card to read: _____

TO

Name _____

Street _____

City _____ State _____ Zip _____

GURR JOHNS & ANGIER BIRD, INC.

343 United California Bank Building

9601 Wilshire Boulevard

Beverly Hills, California 90210

Telephone: (213) 271-8141

(213) 271-8142



Photograph by courtesy of The Hamilton Galleries, Beverly Hills

Appraisers of antique and modern
furniture, paintings, rugs, silver,
jewelry, porcelain and glass.

A Point About Death and Taxes



**This rare
candelabra
will stay in your estate**



**This matching
candelabra
will go to Uncle Sam**

We Can Help You Keep Your Estate Together

You may not realize that all the assets in your estate could shrink as much as 30%-to-70% due to estate taxes.

We do know this, and are ready to help you reduce this shrinkage significantly.

Protecting your estate against death and taxes is a necessary step of your life. And the time to take this step is right now.

Our I.R.S. trained specialists, working closely with your other professional advisors, will develop an individual approach to keep your assets together in your settled estate by providing the cash liquidity necessary to meet estate taxes.

Preservation of an estate is one of man's most important living responsibilities. We know you will want to preserve yours. Please call or write us now for a personal appointment.

BARRY KAYE ASSOCIATES

9100 Wilshire Boulevard, Beverly Hills, California 90212 • (213) 278-8361

**Specialists in Estate Analysis, Pension and Profit-Sharing Plans
Insured Charitable Endowments, Business Life, Health and Group Insurance.**

This elegant pair of rare Blue John candelabras with bronze doré trim and mounts are English Regency, circa 1820. They were originally from the Old Clock House in Ascot, England. Our thanks to Frank Austin Interiors, Los Angeles, for selection.



LUCIANO ANTIQUES

San Carlos between 5th and 6th in Carmel, Ca.
Eleven showrooms and three warehouses.

THOMAS BARTLETT INTERIORS



Antique French Tapestry photographed in our shop.

In the Napa Valley Wine Country
Yountville, California 94599 (707) 944-2771

Shades of Joy

*a limited series of
hand-sewn, silk lampshades
all original designs
antique fabrics
beaded, patterned fringe
lampbases are available ...*

Send ONE DOLLAR
for color brochure and
names of representative
in your area ...

220 State Street Suite A
Los Altos Cal.
94022

A DRAMATIC COMBINATION OF STYLE AND COMFORT

Although there are many handsome rooms in this Beverly Hills home, this small study is the most enjoyed room in the house—and for good reason. The fashionable fabrics are bright with color, chairs and sofa are extra comfortable.

The table is large enough for uncrowded cocktails or for after dinner coffee. French doors overlooking the pool/patio keep the room light and bright even on the darkest day.

The Beverly Hills Residence of Mr. & Mrs. Donald T. Sterling



photography by Fritz Taggart

Interior Designer, Reg Adams
Reginald Adams & Associates
654-2324

Custom laminated shades by Joann Shadcs, Western Division 268-6131

The Great Orientals Are In Pasadena!



Tabriz ■ Kirman ■ Isfahan ■ Quom ■ Nain
Shirwahan ■ Senneh ■ Melas ■ Sarouk ■ Yahyali
Bochara ■ Daulatabad ■ Hereke ■ Kayseri ■

Exotic Names! Exotic Places!

Adil Besim's representatives have travelled the great rug-producing centers of the world to bring you the largest and finest collection of Oriental rugs in the United States. You need only travel to Pasadena.

ADIL BESIM
& Co. Inc.

Direct Importers of Fine Oriental Rugs
VIENNA-ZURICH-PASADENA
1756 East Colorado Boulevard, Pasadena, CA 91106
(213) 795-7589 (213) 681-7031

Finest Collection of Oriental Rugs in America
Open 9:30 am to 5:30 pm Monday thru Saturday
We are also interested in buying your Oriental rug.



J. F. CHEN antique orientalia
Vignette by
J. P. Mathieu • 8414 MELROSE AVE. L.A. CALIFORNIA 90069 Tel. (213) 655-6310



PORCELAIN 27" high, 26" wide
Showing at San Francisco Furniture Show
"The Showplace" January 18-22, 1976

Imported chandeliers, antique
reproductions, fine porcelain
and ceramic decorative accessories



wholesale
only

628-2799
622-1921

Maison Gerard

French Provincial Cuisine

"The flavor of the French Provinces"



224 South Beverly Drive • Beverly Hills • 273-5430
4100 Cahuenga Blvd. • North Hollywood • 766-3841

luncheon • dinner • banquets



Mahogany
20" x 30" x 2"

THE
WARM
AND
UNIQUE
BEAUTY
OF

HAND-CARVED WOOD

From a collection of signed originals by
Mark Frank. Custom assignments accepted

1193 South Rodeo Dr.
Los Angeles 90035
(213) 277-1225

MARK FRANK

COLBY ANTIQUES

OF SAN CLEMENTE



A New World Of Beautiful Things

Very fine QUEEN ANNE BURR WALNUT
BUREAU Bookcase of pleasing proportions
and good color. Herringbone banded through-
out. Nicely fitted interior. 37" wide, 82" high,
21" deep. Original bevelled mirror. Circa 1710.



COLBY ANTIQUES
149 Ave. Del Mar,
San Clemente, Ca. 92672
(714) 492-5130



**A Unique Wall Covering Product
Of Naturally Weathered Wood**

STOCK AVAILABLE

3755 Longridge Avenue
Sherman Oaks, California 91403
(213) 659-2590

Magnificent Tables Begin at
Geary's BEVERLY HILLS



"California Lotus" by Poppytrail has the graceful contours of flower petals, in decorator colors of lime green, yellow, pink and white. 5-pc. setting **22.00**

It is just one pattern from our large selection of dinnerware, including the finest names and designs the world has to offer.

351 North Beverly Drive, Beverly Hills, CA 90210
(213) 273- 4741 • Use Geary's Charge • Credit Cards

One of the largest
selections of fine
quality and
extraordinary

**ORIENTAL
RUGS**
in the country

Direct Import
Buy, Sell and Trade
Repairs, Cleaning &
Appraisal by Experts

525 N. La Cienega
Blvd., Los Angeles
657-5175



ORIENT MANDEL

Wholesale To The Trade



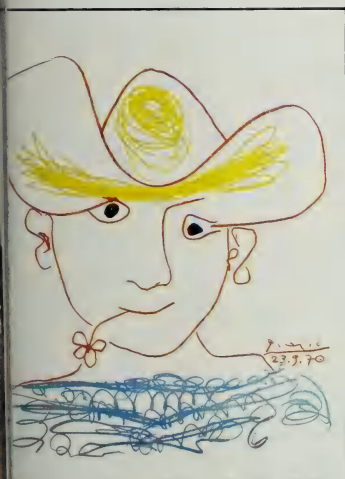
THE NUMA GALLERY presents

PICASSO CALDER CHAGALL

as they explore and affirm the realm of the imagination



"Homecoming" Chagall
Original lithograph. Only 936 remain from a limited edition of 4000. Pulled at Moulot, Paris. Size: 20" x 14-1/2". Price: \$180 framed* complete with brass plate bearing the artist's name.



"Young Spanish Peasant" Picasso
Last known lithograph of Picasso. Signed the stone in a numbered edition limited to 10. Size: 19" x 25". Price: \$180 framed*. Less than 800 remain available.



"Boomerang" Calder
The first offering of this signed in the plate lithograph in a numbered edition limited to 1900. Size: 30" x 43". Price: \$180 framed*

THE NUMA GALLERY

Numa Mansion/2544 Chamberlain Road/Fairlawn, Ohio 44313/Phone toll free 800-321-9584

Gentlemen:

Please enter my subscription for:

- ☐ Picasso, "Young Spanish Peasant" \$180
- ☐ Calder, "Boomerang" \$180
- ☐ Chagall, "Homecoming" \$180

I understand that all of the above are authenticated limited edition graphics and that each will be shipped in a museum-quality frame expressly designed to enhance the work of art. I further understand that should I not be completely satisfied I may exercise the Numa Gallery Guarantee and receive a prompt and unquestioned refund.

I have indicated my method of remittance as ☐ Payment in Full ☐ Reservation. For each reservation, I have included fifty dollars (\$50) with the understanding that the balance will be due within 30 days of receipt of my graphic(s).

Method of Payment

- ☐ Check or Money Order
- ☐ American Express
- ☐ Carte Blanche
- ☐ Master Charge
- ☐ BankAmericard

Name _____

Address _____

City _____ State _____ Zip _____

Signature _____

Account Number _____

Bank Number (only) or Expiration Date _____

*includes all shipping, handling and insurance

The Numa Gallery assures you a prompt and unquestioned refund anytime within two years upon return of the work in its original condition.



DESIGNED FOR READING

Treasurable Volumes: Antiques and Art
By Robert Bartlett Haas

English Antiquities—1700 to 1830

This useful compendium, based upon articles by Donald Wintersgill that have appeared in *The Manchester Guardian*, pilots the layman through the shoals of eighteenth- and early-nineteenth-century styles in many major categories of a collector's interest, such as furniture, silver, pottery and porcelain; and the miscellany of barometers, clocks and watches, miniatures and enameled snuff-boxes.

Popular overviews are often a confusing mélange for the beginner, and a horror for the serious collector. The market has recently been flooded with works of this type intended to capitalize on the current public fascination with the antiques market. Happily, Donald Wintersgill is well grounded in that market, and a straightforward journalist as well. The result is that *English Antiquities—1700 to 1830* (William Morrow & Co., New York, 1975) is an informative book, concisely written and cogently illustrated.

The introductory material presents a fine series of ground rules and cautions for the would-be collector, the moral of which is that "experience and study are the best guides and protectors." There are many sources of instruction: museums, auctions and reputable dealers. Mr. Wintersgill states clearly what can and cannot be learned from each. There are also many booby traps: lack of knowledge, impulse buying, naïve dependence upon the bare descriptions of items in an auction catalog, overestimating the investment value of a purchase. How all this works to the buyer's detriment is spelled out by the author.

The story of English furniture from the beginning of the reign of Queen Anne to that of George IV is told succinctly, reflecting a scholarly grasp of stylistic history. Wintersgill provides a brief but balanced presentation of succeeding influences: the French Baroque period in England, by way of the designs of Daniel Marot; the Roman Palladianism of William Kent; the Rococo styles of Matthias Lock and Thomas Chippendale; the neoclassical style of William Vile, Robert Adam, George Hepplewhite and Thomas Sheraton; and, finally, the academic Greco-Roman and Egyptian manners of Thomas Hope, and the Romantic revivals (Gothic and Chinese) of cabinetmaker George Smith. Attendant discussions of the materials and techniques of furniture making—its decoration, faking, worming and intelligent care—complete the incisive presentation, which is backed up by excellent bibliography.

The chapter on silver progresses in much the same fashion and with much the same result—a balanced stylistic overview from the robust silver of the Queen Anne period to the invention and demise of Sheffield plate. Paul De Lamerie, Paul Storr and Matthew Boulton rate brief biogra-

phies, and hallmarks are discussed with unusual clarity.

The chapter on pottery and porcelain is equally readable. Although the entries for various wares are necessarily brief, the lucid presentation encourages the reader to seek out further specialized readings, rather than leaving matters where Mr. Wintersgill must, in what is, of necessity, simply an overview of the slow movement from soft paste to bone china in eighteenth-century England.

A miscellaneous section that concludes the book contains many categories which have limited interest, with the notable exception of an essay on papier-mâché. This highly adaptable material, invented in Great Britain in the eighteenth-century, was japanned and ornamented in many ways. Light and strong, it was utilized for furniture, boxes, trays, mirror frames and a wide assortment of decorative objects. Wintersgill describes the rise of the industry, its establishment in Birmingham and Wolverhampton, and its final decline by the middle of the nineteenth century.

The bibliography is both general and by category. Within each category are specific references to the works of noted British scholars in each field usually found in early periodical sources. Good for Mr. Wintersgill.

Art Treasures of the Vatican

A number of eminent Italian scholars have cooperated in this lavishly illustrated book (410 color illustrations) to help the art-oriented visitor understand the location and meaning of the treasures of St. Peter's and the various palaces, halls and chapels of Vatican City.

Anyone who visits this "city of the soul," which, as Dante wrote, "rises above all that is transitory," must come away exhilarated yet exhausted by the impact of such artistic richness. When the sorting process continues later at home, it is often difficult to pull back into focus what the various works of art were, where they were placed and what their meaning was in the total context of the Roman Church.

Giovanni Fallani, one of the co-authors of *Art Treasures of the Vatican—Architecture, Painting, Sculpture* (Prentice-Hall, New Jersey, 1975), quotes Herman Melville in this regard. After his visit to Rome Melville wrote, "I sat down next to the obelisk to try to recover from the dizzying effects of my first visit to the Vatican."

To have a volume at last that provides both a historic and a visual guide through these labyrinths is good, indeed. The book begins with the story of St. Peter's from the time of the original basilica, built in the fourth century by Emperor Constantine to house the shrine of St. Peter, to the early sixteenth century when it was razed; from Pope Julius's commission to Bramante to build a new basilica in Greek-cross form; through the various changes proposed by Michelangelo and Maderno, on to the breathtaking additions of Bernini in the seventeenth century and beyond. The embellishments of the interior are enumerated: mosaics, stucco work, monumental doorways, the

ai



For information about ai's collections of furniture, lighting, art and accessories
write ai Atelier International, Ltd., 595 Madison Avenue, New York City, New York 10022 or phone 212/644-0400.
Additional showrooms: Boston, Chicago, Dallas, San Francisco, Atlanta, Los Angeles, Miami, Minneapolis.
Sales offices: Denver, Detroit, Akron, Houston, Philadelphia, Portland, San Juan, Washington, D.C., Webster, N.Y.

Furniture illustrated manufactured by

R&B
FURNITURE



July 12, 1901 - 1981

GUNTHER R. GRANGET

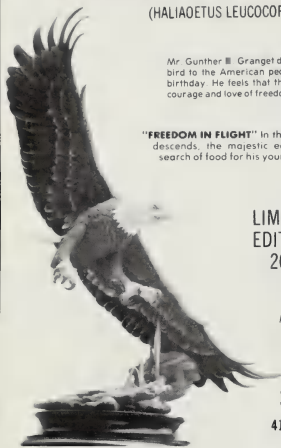
by HUTSCHENREUTHER - GERMANY

AMERICAN BALD EAGLE

(HALIAEETUS LEUCOCOPHALUS)

Mr. Gunther R. Granget dedicates this sculpture of the national bird to the American people on the celebration of their 200th birthday. He feels that this bird best symbolizes the strength, courage and love of freedom of the American people.

"FREEDOM IN FLIGHT" In the last rays of the sun before twilight descends, the majestic eagle swoops low over the river in search of food for his young brood in the nest.



LIMITED
EDITION
200

PRICE
\$3400

ALABAMA, GEORGIA & MISSISSIPPI
EXCLUSIVE FRANCHISE PORCELAIN
DEALER FOR GUNTHER GRANGET

SAM F. JACKSON

417 UNIV. BLVD. (205) 758-2711
TUSCALOOSA, ALA. 35401

DESIGNED FOR READING

continued from page 162

baldachin, sculpture, tombs and paintings.

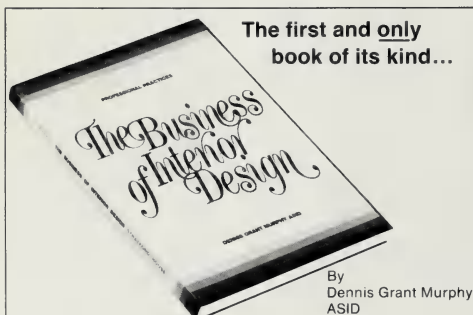
When the Vatican became the official residence of Pope Nicholas III, the structures of the papal palace began to emerge as a papal residence adjacent to St. Peter's. This now contains a quadratic structure containing the papal apartments, the Sistine chapel, plus other chapels and apartments built under various popes and embellished by the greatest artists of the day. Courts and gardens of great beauty surround these architectural phenomena.

Of special interest today are the Borgia Apartments, which contain the famous *stanze* and *loggia* decorated by Raphael. Julius II summoned the artist to Rome in the autumn of 1508 to execute them. The book contains magnificent color plates of the *loggia*, with ceiling frescoes and complicated biblical iconography; and the four *stanze*, with the celebrated frescoes illustrating "the Neoplatonic conception of Truth, Goodness and Beauty." Among these, of course, is the famous *School of Athens*. On an upper floor are relatively little-known projects of Raphael: a *loggetta* designed by him in imitation of the ancient Pompeian style which takes for its decorative scheme various Greek myths (and probably painted by his students); and the *stufetta* (small bath) of Cardinal Bibbiena, also executed by or under the direction of Raphael.

Sections of the book on the Vatican Library and the various papal art collections (ancient sculpture, the picture gallery, the Etruscan Museum, the Gregorian-Egyptian Museum and the Lateran Museum of Christian Art) pale before the splendor of the chapter on the Sistine chapel, which includes excellent photographs. Built near the end of the fifteenth century by Sixtus IV and designed by Pontelli, it was decorated by such artists of the Renaissance as Perugino, Botticelli, Ghirlandajo and Rosselli. The ceiling of course was painted by Michelangelo; a sculptor, he had never before painted a fresco. It was commissioned by Julius II and begun by the artist in 1508. An excellent chart of the ceiling and its program accompanies the text, and detailed photographs of the work make its scope and grandeur clear. One particularly fine photograph illustrates Michelangelo's *Last Judgment*.

Various well-known halls and chapels are treated in a chapter which details the commissions of the various popes to artists of note (from Pietro da Cortona to Bernini) and illustrates their work. Of particular interest is the Gallery of the Geographic Maps, which contains frescoes of "the perspective street-plans of the main cities, with the most important battles which had taken place" in the papal territories. Each of the color photographs is described in detail in an ample appendix.

In addition to its great use as a visual guide to the Vatican, the book presents a panorama of Italian architecture and visual art styles from Medieval times through the Renaissance and Baroque periods, and a veritable catalog of its greatest artists. □



The first and only
book of its kind...

By
Dennis Grant Murphy
ASID

The most comprehensive book ever written on the business of interior design. Scores of professional guidelines for both residential and commercial interiors. A MUST for everyone..... professional, layman and student. Chapters include: Planning & Designing, Developing New Clients, Compensations & Fees. Also, photos and illustrations. 6"x9"; soft cover. Not for sale in book stores.

Stratford House
P.O. Box 7077-S
Burbank, CA 91510

Please send _____ copies of *The Business of Interior Design* @ \$8.75 plus \$0.50 each for postage and handling. (California residents add 6% tax.) 20% quantity discount available for single orders of 10 or more books. Still include \$0.50 per book for mailing.

Name _____

Address _____

City _____ State _____ Zip _____

My check money order for \$ _____ enclosed NO C O D

Bill my Master Chg # _____

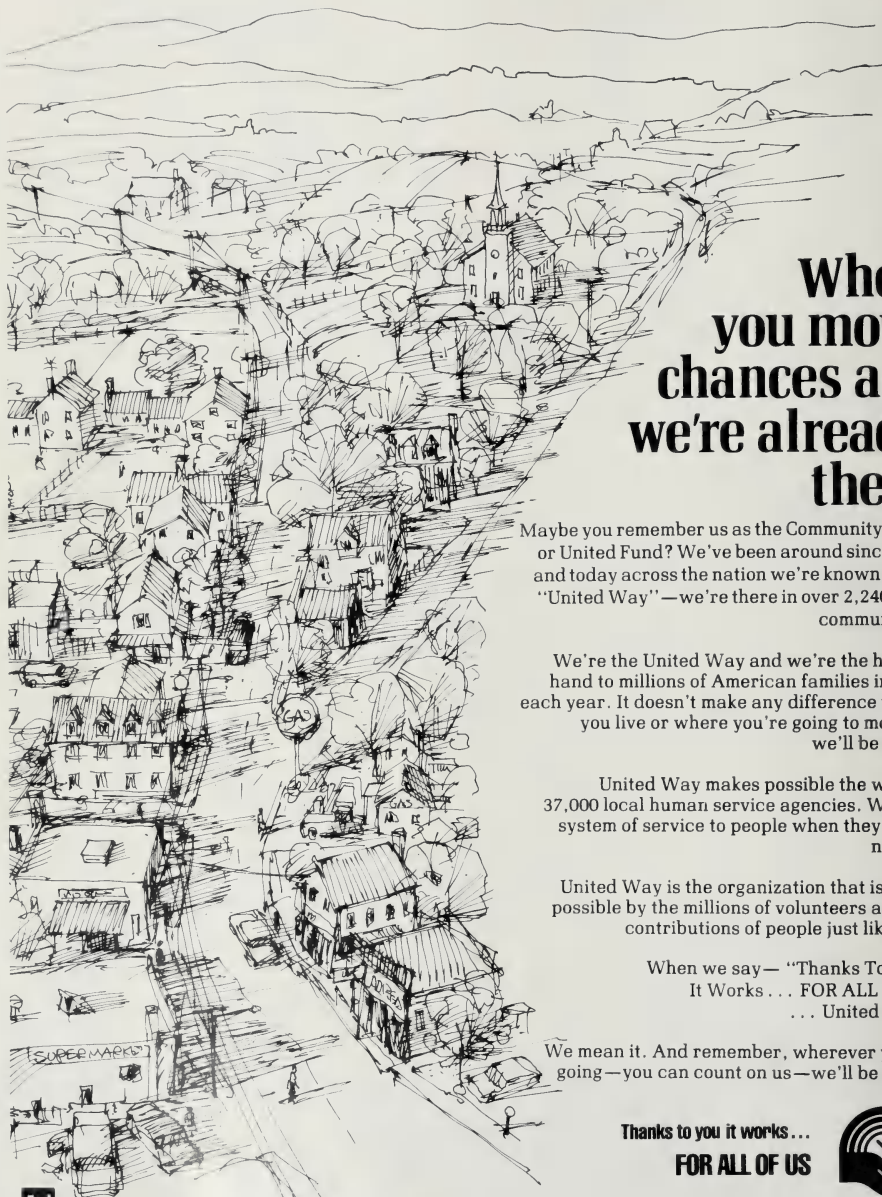


Clarence house

Decorative Fabrics and Wallcoverings

East 57th Street, New York
Los Angeles, Chicago, San Francisco, Atlanta,
Philadelphia, Seattle, Boston, Houston.

Clarence house, "handprinted fabric and wallpaper."
Clarence house, "Italian calf. Through interior designers,
interior architects and fine department stores.



When you move chances are we're already there

Maybe you remember us as the Community Chest or United Fund? We've been around since 1887 and today across the nation we're known as the "United Way"—we're there in over 2,240 local communities.

We're the United Way and we're the helping hand to millions of American families in need each year. It doesn't make any difference where you live or where you're going to move to, we'll be there.

United Way makes possible the work of 37,000 local human service agencies. We're a system of service to people when they really need it.

United Way is the organization that is made possible by the millions of volunteers and the contributions of people just like you:

When we say— "Thanks To You—
It Works . . . FOR ALL OF US
. . . United Way"

We mean it. And remember, wherever you're going—you can count on us—we'll be there.

Thanks to you it works . . .
FOR ALL OF US



United Way



Ad Council A Public Service of This Magazine & The Advertising Council

IT'S NO SECRET THAT
PHYLLIS MORRIS
RULES THE REALM OF
PRIVATE LUXURY.

She creates and manufactures
hundreds of sensuous designs
like the Kama Sutra Bed,
Courtesan Armoire, Reflections
Nite Tables, Garland Lamps,
paintings, accessories.

Delivery is six to nine weeks
to luxury buyers throughout
the world

PHYLLIS MORRIS,
SECRET TRADE SOURCE
LESS AND LESS A SECRET
YEAR AFTER
EXTRAORDINARY YEAR

Phyllis Morris

ORIGINALS

8722 Beverly Blvd., Los Angeles 90048 • Home Offices/Contract Division

PHYLLIS MORRIS SHOWROOMS: San Francisco • Los Angeles • Las Vegas • Denver • Dallas • Houston
Minneapolis • New York • Atlanta • Miami • San Juan, Puerto Rico





PILLOW FURNITURE & CREATIONS LTD.

A total environment. Our free design service is there to meet the needs of your lifestyle. The end result is limited only by your imagination.

OPEN MON.—SAT

229 East 53 Street, New York, New York 10022 212-759-5530
8806 Wilshire Blvd. (at Robertson), Beverly Hills, California 90211 213-659-1744

We're too good to lose.

That's right. Your issues of *Architectural Digest* are collector's items. And what better way to protect, preserve, and present them than in these attractive, specially designed collector's albums. Each leather-look album holds a complete volume of six. Each is gold embossed. You may choose from seven decorator colors: Bone White, Coffee Brown, Moroccan Red, Luggage Tan, Midnight Blue, Forest Green, Royal Blue.



Order yours today:
Or give one as a gift.
\$7.95 each postage paid.

Architectural Digest
5900 Wilshire Boulevard, Los Angeles, California 90036

Please send me _____ COLLECTOR'S ALBUMS at \$7.95
each. Indicate color / s _____
Enclosed is my check for \$ _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____
California residents please add 6% sales tax _____

PREVIEWS

ARCHITECTURAL DIGEST
MARCH/APRIL 1976



Architectural Digest Visits
JOAN CRAWFORD
in her Manhattan Apartment.

Vice-President and Mrs.
NELSON ROCKEFELLER

The official Washington, D.C. residence,
including the news-making Max Ernst bed.

PERSONAL VIEWS

The talent of Mrs. Archibald Brown of
McMillen realized in gentle grandeur for her
own Southampton house. Designer Benjamin
Baldwin's own winter residence in Florida.
The debut of young San Francisco designer
Anthony Machado.

INTERNATIONAL INTERIORS

England: prized antiques collection from Joyce
Menaged's large townhouse reassembled in
her London flat by designer Billy McCarty.

Greece: Jon Bannenberg-designed
yacht *Pegasus III*.

SPECIAL FEATURES

Restoration of legendary Bayou Bend house in
Houston focuses on rare American antiques
collection; Kalef Alaton's contemporary
statement restages classic house in Beverly
Hills; Robert Metzger designs New Yorker's
country retreat; a new view of Duncan Phyfe
furniture; the magic of trompe l'oeil art.

AND MORE . . .

The Tuscany Room (formerly the bathroom)

We hear that you've had it with commonplace cubicles you hate to walk into. That now, this time, you want a bath room. Well, have it.

Put in Tuscany® ceramic tile and suddenly even your not-so-roomy bath is something else again.

It has character, personality, warmth, thanks to Tuscany's

texture. It's a perfect setting for plants and other marvelous touches you'll naturally want to add.

In short, it's a room.

And how many rooms are wash-and-wear, keep their looks, and make your house worth more? (Any room decorated with Pomona Ceramic Tile.)



Tuscany ceramic tile did it. It's the natural thing to use.™



WANT MORE TILE IDEAS?

Fill out coupon and mail to:
American Olean, P.O. Box 2249
Pomona, Calif. 91766

Name _____

Firm Name _____

Street _____

City _____

State _____ Zip _____

American Olean
CERAMIC TILE



Reproduction Queen Anne gaming table with enclosed backgammon well and reversible chessboard. Also available with solid top. 40" square by 30" high.



Speirs & Paanahker, Ltd. antiques

915 No. La Cienega Blvd./Los Angeles, California 90069
(213) 653-4600



REALTORS

We present Distinctive Properties
in California and around the world.
May we present yours?

2021 E. La Habra Blvd., La Habra, Calif. (213-694-1089)



Featuring custom basket-base batik-shade lamps



1549 California Street
San Francisco 94109
(415) 776 4835

Richard N. Gervais, Director



World's Finest Manufacturers of Shutter
Doors and Room Dividers

Paul Heinley's
SHUTTERS

Showroom & Factory
3550 Hayden Avenue
Culver City, California 90230
213/870-1895 213/838-3156
San Diego:
714/463-3281

Shown above: 3½" louver blades.
Also available: 2½" and 4½".
Also, Special Design "S" louvers.

Circle 111 on Reader Service Card



THE UPSTAIRS STORE

14534 VENTURA BLVD.
SHERMAN OAKS, CALIF.



A UNIQUE, MOST COMPLETE SELECTION

ANTIQUES & FINE IMPORTS

FURNITURE • ACCESSORIES • LIGHTING • ART
JEWELRY

More than just another pretty face in San Francisco

Fine quality antiques displayed on five floors — vast acres of exciting possibilities. Beautiful old world out-of-the-ordinary treasures. Such an abundance of antiques you could even bring your walking shoes. More antiques than you have ever seen in your life. See the genius of craftsmanship from the 17th Century to Art Deco. French, English, Continental, American and Oriental. Easy to find on the *new* Market Street. Come in today.

Filipello Antiques

RETAIL/WHOLESALE

1632 Market Street, San Francisco • (415) 861-5100

Hours: 7 days — 9:30 — 6:30



MICHAEL DAVIS

SHIPPING

Do You Purchase Antique Items...

**Transportation Specialists in
Antiques & Objects d'Art**

Let us transport your selections
From that obscure little backstreet
shoppe in Britain or on the continent
to your home. For that matter,
let our "Hot Line" service expedite
your San Francisco and Los Angeles
deliveries. Nothing too small/large.

Michael Davis
Shipping Offices Serving
London, Paris, San Francisco, Los Angeles

111 Mortlake Road
Kew, Richmond, Surrey. TW9 4AU
Phone: 01-876 0434

4725 Alla Road
Los Angeles, Ca 90066
Phone: (213) 822-5046



**Best Selection of Roll Top Desks
in Southern California**

La Marina Antiques

6 days - 10:30-5:00, Closed Monday
Ask to See 6,000 Sq. Foot Showroom

34146 Coast Highway, Dana Point, California 92629
(714) 496-9486



Discover one of the ten best sources of antiques in the world. In The City

Being one of the top sources of antiques in the world
is hard work! Constant shipments. Buying up estates.
We do it all for you. We try to Bedazzle you. We have
five floors for you to discover special pieces for your
special taste. Dining tables, commodes, sideboards,
Oriental rugs, screens, Sevres porcelains, needlepoint
chairs. All colorful, glorious, and *reasonable*.
Its true. We are one of the ten best sources of
antiques in the world. See for yourself.

Filipello Antiques

RETAIL/WHOLESALE

1632 Market Street, San Francisco • (415) 861-5100

Hours: 7 days - 9:30 - 6:30

Welcome



to the world of quality
Rugs, Carpets, and Textiles



NAVAJO BLANKET: Circa 1880-1890.
Pulled warp style although not a
pulled warp weave. Colors of rust,
orange, indigo, blue and white.

For your individual design needs
consider our custom rugs and carpets.

THINK ORIGINAL THINK



Rugs, inc., Local representative

RUGS INC

Vic J. Deirmendjian

8319 Melrose Avenue
Los Angeles, California 90069
213 658 6780

Persian Buy Restore and Appraise
Navajo Sell Fine Rugs
Flat Weave Clean and Tapestries

R&H

RANDOLPH & HEIN, INC.



SHOWROOMS:

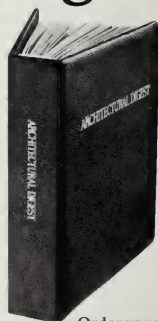
GALLERIA DESIGN CENTER, SAN FRANCISCO
L C S INC, NEW YORK
KNEEDLER FAUCHERE, LOS ANGELES

GENERAL OFFICE:

ONE ARKANSAS ST., SAN FRANCISCO CA 94107

**We're too good
to lose.**

That's right. Your issues of
Architectural Digest are col-
lector's items. And what
better way to protect, pre-
serve, and present them
than in these attractive,
specially designed collec-
tor's albums. Each leather-
look album holds a com-
plete volume of six. Each
is gold embossed. You may
choose from seven decora-
tor colors: Bone White,
Coffee Brown, Moroccan
Red, Luggage Tan, Mid-
night Blue, Forest Green,
Royal Blue.



Order yours today:
Or give one as a gift.
\$7.95 each postage paid.

Architectural Digest
5900 Wilshire Boulevard, Los Angeles, California 90036

Please send me _____ COLLECTOR'S ALBUMS at \$7.95
each. Indicate color/s _____
Enclosed is my check for \$_____.

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

California residents please add 6% sales tax.



18th-century French
Buffet à deux corps in
Walnut from Provence
H. 8'3" W. 5'



La Douce France **ANTIQUES**

In Paris for over 100 yrs, now in La Jolla
5544 La Jolla Boulevard—La Jolla, California 92037
(714) 225-0756



MEI LING'S

Chinese Painting, Antiques
& Objets D'art

9011 Melrose Ave., LA 90069, Ca.Tel. 550-7069



"AT THE COUNCIL FIRE"

Two historical Iroquois leaders are portrayed: Dekanawida, who is cherished in legends as a prophet, saint and mystic, and Atotarho, known as the Keeper of the Council Fire and of the Sacred Wampum. The artists of CYPIS have depicted the five-rooted spruce upon Dekanawida's robe, and on his headgear is the Eagle which traditionally watched in all directions lest anything threaten the peace. Atotarho (At-uh-TAR-hoe) who opened the conclaves is holding the sacred wampum. The traditional ceremonial masks were first carved upon a living tree, then cut out and painted in brilliant colors. A CYBIS Porcelain, limited to an edition of 350 sculptures, 13" x 16" on base. . . . \$4,240.

Subject to prior sale

Page Setter **Galleries**

CHINA • CRYSTAL • SILVER • GIFTS
South Coast Plaza, Costa Mesa, CA 92626
(714) 540-2627



Audrey M. Borland I.P.D.

Audrey M. Borland Studios

626 El Camino Real
San Carlos, California 94070

By appointment only.
415 593-6214

Distinguished Interior Design
Showing Fine Furnishing,
Accessories, Gifts & Decor.



Samarkand

Antique and Old Oriental Rugs
1235 Sutter St. • San Francisco, CA 94109
(415) 441-0755 - 441-0440

GRAISWOLD'S art gallery

PRESENTS *the Clay Gallery*



Ken Smith

Dan Bash	Chip Garner
Carole Brammer	Harrison McIntosh
Rupert Deese	Tim Wilson

Dallas K. Rogers, Gallery Director
FOOTHILL AT INDIAN HILL
CLAREMONT, CALIF 91711

Aviaries

James J. Durant

Made from the highest quality solid brass and spun copper, these fine handcrafted aviaries carefully satisfy the demands of perfection. Larger sizes available

Without Stand \$300.00 With Stand \$350.00
Designer Inquiries Invited
P.O. Box 3949, Long Beach, Ca. 90803

Sea Frolic

by Gunther Granget

Frolicking off the shores of Newport Beach, the California Sea Lions playfully engage in a game of follow-the-leader through the crystal blue waves.

This frisky amusement in the surf is vividly captured by the talented hands of Gunther Granget of Hutschenreuther. Charm in porcelain, the California Sea Lions by Granget is a must for any seafaring collector. Pull into port at Petricks Gallery of Newport Beach and discover Hutschenreuther's complete porcelain line by Granget.

Sea Frolic by Granget,
limited edition 500, \$1375.



©petricks galleries, inc.

petricks
GALLERIES

petricks / collectors
choice art gallery
666 n. coast highway
laguna beach, calif. 92651
(714) 494-0316

Inquiries concerning major credit cards, individual charge accounts, and personal layaways are invited.

petricks no charge service includes our beautiful gift wrap, delivered fully insured anywhere in U.S.A.

petricks gallery / porcelain salon
741 westcliff drive,
newport beach, calif. 92660
(714) 645-3373



In Los Angeles, you'll find the Beverly Wilshire Hotel is the right place to stay. A unique blending of European tradition with the Spanish heritage of Southern California. Located in Beverly Hills, today the heart of the business, entertainment, and shopping centers of Los Angeles. Call or write and let us know your needs, then relax you're staying at the Beverly Wilshire Hotel.

Our unique, private drive
El Camino Real

Arnaldo Cantunaga

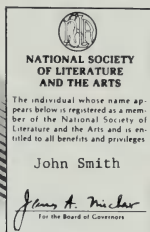
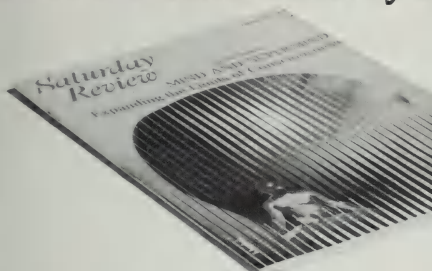
Beverly Wilshire Hotel

9500 Wilshire Boulevard, Beverly Hills, California 90212 (213) 275-4211

For Immediate Reservations Call: 800-223-6800 or 800-323-7511

Represented by:  Grand Luxe Hotels Member of the Preferred Hotels Association

Now when you subscribe to Saturday Review you join a select society... The National Society of Literature and the Arts



Saturday Review
subscribers are
automatically
enrolled in the
Society—entitled
to all benefits
and privileges
—at no extra cost.

The readers of *Saturday Review* are alive to ideas, interested in the arts, concerned with the quality of human life.

In recognition of this fact, *Saturday Review* has helped form the National Society of Literature and the Arts, whose purpose it is to encourage and support the arts in the community and on a state-wide and national scale... and so, the subscriber's reading experience with the magazine is expanded into a living experience with the arts themselves.

Now, *Saturday Review* subscribers are automatically enrolled as members of the National Society of Literature and the Arts. *Without extra cost.* And are entitled to all the advantages of membership, which include, in addition to a full year of *Saturday Review*:

- A weekend conference on the art of film-making led by Judith Crist, *Saturday Review* movie critic, and Burt Lancaster.
- A conference on subsidy of the opera with major figures from opera companies in New York, Boston, Houston, and Washington.
- A behind-the-scenes tour of Soviet ballet led by Walter Terry, *Saturday Review* dance critic.
- Cooperation with schools and colleges across the country in conferences on the arts in education.
- Formation of local chapters of the Society for community action where members wish to undertake specific projects.
- Compilation of a national directory of grants for individuals in the arts, and Society sponsorship of awards to promising creative artists.

SATURDAY REVIEW... LIVELIER THAN EVER

In *Saturday Review* you'll find new luster, variety, and excitement on every page.

You'll find it in articles that make news and conversation, issue after issue. By contributors like R. Buckminster Fuller, Kurt Waldheim, Senator Edward M. Kennedy, Indira Gandhi, Yehudi Menuhin, William Ruckelshaus, Jacques Cousteau, John Hersey, Alistair Cooke.

You'll find it in off-the-beaten-track travel coverage by Horace Sutton. And in the famous *Saturday Review* book reviews. (*SR* surpasses every other general magazine in America in both the quantity and the quality of its book coverage.)

You'll find it in *SR*'s reviews and previews of the arts. By Irving Kolodin on music, Judith Crist on films, Henry Hewes on theatre, Katharine Kuh on fine arts, Walter Terry on dance, Margaret R. Weiss on photography.

You'll find it in *SR*'s regular departments. By writers who combine wit with wisdom: Goodman Ace, Cleveland Amory, John Ciardi, William Cole, Thomas H. Middleton, Leo Rosten.

There's more, much more, for you to read and enjoy in *Saturday Review*: the special sections on education and science, which appear in alternate issues... the widely-acclaimed "World Progress Report," which gives you the good news of the world you will not find anywhere else... the great *SR* cartoons... and the renowned brain-teasers "Double-Croctic," "Literary Crypt," "Wit Twister," and the new "Booking a Tour With the Bard."

Each new *Saturday Review* will add to your knowledge, your range of interests, and your enjoyment of living.

SUBSCRIBE NOW— ENJOY FREE NSLA MEMBERSHIP

When you subscribe to *SR* now for a full year at \$14—the lowest rate available—you will be automatically enrolled as a member of the National Society of Literature and the Arts.

A subscription to *Saturday Review* has always been an outstanding value for everyone whose range of interests includes literature and the arts. *Now it's a better value than ever before.*

Use the order form today to start your *Saturday Review* subscription and NSLA membership.

The Board of Governors of the Society includes Agnes de Mille, Andrew Wyeth, James Michener, Leontyne Price, Norman Cousins, R. Buckminster Fuller, Richard Rodgers, Harold Taylor, Roger Stevens, Walter Kerr, and S. Spencer Griin.

Among the Society's activities, planned or already carried out, are:

- A weekend conference led by James Michener on the problems encountered by new writers in publishing first novels.
- A guided tour of private homes designed by Frank Lloyd Wright.

ORDER FORM

Yes, please enter my subscription to *Saturday Review* for one year at \$14—the lowest rate available, saving me \$5.50 on single copy costs. I understand that, as a *Saturday Review* subscriber, I'll automatically be enrolled as a member of the National Society of Literature and the Arts, entitled to all benefits and privileges, and will be sent a personal membership card.

☐ \$14 enclosed ☐ Bill me
(Above offer good in U.S. only)

Name _____

Address _____

City _____

State _____

Zip _____

Mail to: **SATURDAY REVIEW**
P.O. Box 2118, Rock Island, Ill. 61207

Ne19



The Karges Furniture Company, Inc.
Evansville, Indiana 47707

Write Dept. AD for full color Karges Sampler \$2.

Karges

FINE CABINET MAKERS SINCE 1886



Our Display at St. Matthew's Antique Show and Sale
San Mateo, October 1975

THE DOLPHIN

ANTIQUES & WORKS OF ART

105 Cambridge Avenue • Menlo Park, California 94025 • Telephone: (415) 325-4409

Open Tuesday through Saturday

PASHGIAN BROS.



Gallery of fine Oriental Rugs
993 East Colorado Boulevard
Pasadena, California 91101
Phones (213) 796-7888 • 681-9253

The Queens Head

Fine Period Country Furniture



250 Broadway
Laguna Beach, California 92661
714/497-1791
6320 Commodore Sloat Drive
Los Angeles, California 90048
213/931-1091
Weedon, Northamptonshire, England



Rare American Indian Items
American and Spanish Antiques



Navajo Bayeta Blanket Circa 1860
Always a Fine Selection of Old Blankets and Rugs.

1205 Coast Village Road Santa Barbara, California 93108
Phone (805) 969-0015



morrey's
ANTIQUES



Antique Bronze Kuan Yin - Goddess of Mercy
Inlaid with Silver Wire - Height: 42" Including Stand
1225 Coast Village Road, Montecito
Santa Barbara, California 93108
Telephone (805) 969-4464

GORDON THIELICKE



ANTIQUES & NAUTICAL
Always
a full range of
Antiques. Special emphasis
on unusual authentic Nautical Items.

Direct importer from Europe and Great Britain.



430 West Coast Hwy, Newport Beach, Ca. 92663 (714) 642-7945

Pair of Antique Chinese Carved Wood Ducks
Size including Carved Wood Base
12" wide, 25" high, 25" deep



BILL CORNFIELD GALLERY

ANTIQUES INTERIOR DESIGN
1295 COAST VILLAGE ROAD (805) 969-3337
SANTA BARBARA, CALIFORNIA 93108

KORTZ IMPORTERS

SPECIALIZING IN FINE PERIOD FURNITURE



CREATORS OF
EXCLUSIVE ORIGINAL HOMES
AMERICAN INTERIORS
1133 Post Street at Van Ness
San Francisco 415-771-2433



LOOK UP — THERE'S A BETTER WAY — CHARTER YOUR OWN!

No waiting lines... no baggage delays... no advance check in! Just step from your car into a modern businessliner. For business or pleasure, Gunnell Aviation offers you faster, more convenient transportation, and to destinations the airlines don't serve. We're on call 24 hours a day to fly you to the place of your choice, on your schedule. What's more, you can learn to fly as you enjoy our country club atmosphere in the sky.

For more information, contact:



Gunnell Aviation, Inc.
3000 Airport Avenue
Santa Monica, California 90405
Telephone (213) 391-6355
(Home of the "Fly-For-Funsters")

HANDMADE just for you



Zegadio wood sculpture

Tapestry: Spring Meadow
by Anna Gruszczyńska



Tapestry: Castle by the Sea
34" x 48"

Bells of Carefree

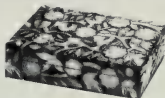


Sumak Tapestry



Tapestry by Bujakowa
Section only/4' x 7'

Carved wooden boxes from Poland



Emilia Palomba
ceramics



Tapestry: Village Scene by Drabowski, 6' x 3'

ATTENTION MEN!

For this most romantic of seasons, The Gifted Hand offers you a heart-winning selection of exquisite gifts and jewelry items — each handmade just for your Valentine. All become instant heirlooms the moment they are opened.

Truly, California's most distinctive selection of folk art gifts and decoratives by award winning artists from around the world.

The Gifted Hand®

10889 Weyburn Avenue
Westwood Village
Los Angeles
Tel.: (213) 477-5343



Bazaar del Mundo
Old Town
San Diego
Tel.: (714) 291-7982



William & Mary Lacquered Cabinet
circa 1680

Constance H. Hurst Antiques
offers

Country English Furniture — Porcelains — Accessories

11922 San Vicente Blvd., Los Angeles, Calif. 90049
(213) 826-4579



18th-century Country French Buffet,
18th-century bronze and irons.



**PORTOBELLO ROAD
ANTIQUES**

Specializing in European Imports

8460 Melrose Avenue
Los Angeles, California 90069
(213) 653-3858

Norman Dreb, proprietor



Muriel Brown NSID
GALLERY OF INTERIOR DESIGN

Enjoy the luxury of Muriel Brown NSID
To Design, Create and Install Home
Furnishings especially for you.

A total concept for exciting atmospheres
in any phase or period is available in
magnificent renderings.

Custom Home Furnishings
Reproductions • Imports • Accessories

Residential—Commercial

14646 VENTURA BOULEVARD
SHERMAN OAKS, CALIFORNIA

783-1931
872-3384

MEMBER OF THE NATIONAL SOCIETY OF INTERIOR DESIGNERS
Consultation without obligation
by appointment only

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN

MARCH / APRIL 1976 \$2.95





You have options with Henredon. For instance the sofa here, with custom trim detail, can be made to-the-inch to suit space and function needs—then covered in your selection of the most select fabrics. Options occur again in Folio Twelve, a comprehensive country English living, dining and bedroom collection of significance and versatility. See the many options of Henredon by sending \$2.00 for Upholstered Furniture and Folio Twelve brochures to Dept. A-376, Morganton, N.C. 28655.

Henredon

VOLVO CREATES A WORKING CAR FOR THE LEISURE CLASS.

Even those who can afford life's luxuries must occasionally carry them home. A fact apparently of minor concern to practically every prestige car maker in the world. They've shown a dramatic lack of interest in station wagons.

The Volvo 265 overcomes this oversight. It can be likened to a limousine with the world's largest trunk. But unlike most limousine drivers, the Volvo chauffeur gets more consideration than his cargo.

The front seat cushions raise, lower and tilt. The seat backs recline. The area at the small of your back adjusts from "soft" to "firm."

Air conditioning and automatic transmission are standard equipment, of course.

Driving is silent, smooth and effortless.

Steering and braking are power-assisted.

And a fuel-injected, light alloy, overhead cam V-6 provides ample performance for the most sporting driver.

Quite naturally, a car this generously endowed does not come cheap. But when you think about it, Volvo does offer extra incentives for paying the price.

All the things we've put into the Volvo 265. And all the things you'll be able to.



VOLVO 265
The car for people who think.



Wendelighting®... when you live with art.

Your art takes on new meaning when you install Wendelighting. Its bright, even illumination richly enhances color, texture and form. And, Wendelighting craftsmen separate and confine the light rays to the exact contour of art objects like this painting and sculpture. Wendelighting makes it all happen with precision optical projectors that are neatly concealed in the ceiling. It's Beautiful! Shouldn't you discover this remarkable lighting system? For a 28-page, full color brochure, send \$1.50.

Visit Our Culver City Showroom Designed by Cully Burdett of LaJolla



WENDELIGHTING
DIVISION OF ERIC JACKSON & SON, INC.

Dept. AD, 9068 Culver Blvd.
Culver City, CA 90230 • (213) 559-4310

ARCHITECTURAL DIGEST

Established 1920

Publisher: Cleon T. Knapp

Editor-in-Chief: Paige Rense

Associate Editor: Sam Burchell; Managing Editor: J. Kelley Younger

Features Editor: Laurie Lewis; Assistant Editor: Suzanne Morrow

Editors-at-Large: Philippe Jullian, Paris; Valentine Lawford, New York; T.H. Robsjohn-Gibbings, Athens

Editorial Coordinator: Deborah Raymond; Editorial Assistant: Maxine Smith

Bureau Chief, New York: Peter Carlsen

Contributing Editors: Atlanta, Doris Lockerman; Boston, Allan Albert, Estelle Guralnick; Chicago, Bess Winakor; Cleveland, Denise Rochford; Dallas, Kay Crosby Ellis; Houston, Gay McFarland, Lester J. Rutledge; London, Elizabeth Dickson, Elizabeth Lambert, Derry Moore; Miami/Palm Beach, Agnes Ash; Montreal, Tibby Leiby; New York, Stephen Spector (Fine Arts); Philadelphia, Ellen Kaye; Puerto Vallarta, Jan Lavender; Rio de Janeiro, Ewa Grybowski; Rome, Helen Barnes, Robert Emmett Bright; San Francisco, Ruth Miller; Tokyo, Sam Jones; Tacoma, Harry Martin; Washington, D.C., Joyce Stetson Davis, Patricia Dane Rogers
Antiques Consultant: John Lincoln; Art Consultant: David W. Steadman

Graphics Director: Philip Kaplan

Associate Director: Charles L. Ross III; Graphics Assistant: Julie Palladino

Associate Publisher/General Manager: W.J. Boff

Controller: Everett T. Alcan

Production Director: A.E. Edmonds

Production Coordinator: Rebecca Gaddy; Assistant: Barbara Spector

Merchandising Manager: Kay Warmuth

Accounting Manager: Robert Speer

Accounting Supervisor: Nicholas Penta

Office Assistants: Florence Eglit, Emely Jordan, Charles Malevitis,

Holly Franke, Virginia Frisch, Caroline Rapiere

Executive Assistant: Linda Wallace

Circulation Director: Rosalie Bruno

Fulfillment Manager: Al Nelson; Assistants: Jan Edwards, Adria Betancourt

Advertising Director: W.W. Dotts

Eastern Advertising Manager: George H. Oestreich, Jr.

Account Managers: Michael Stanke, Mark Davis, Tupper Hale, Walter J. Reichart

Western Advertising Manager: Betty M. Bartol

Account Managers: Dick McLoughlin, Chris Moore, David Jeffrey

Executive Advertising Assistant: Pam Shields

Assistants: Dorothy A. Robinson, Susan Helms, Susan Franklin

Advertising Offices and Representatives: 5900 Wilshire Boulevard, Los Angeles, Ca. 90036, 213/937-4740; 151 Union Street, Suite 602, San Francisco, Ca. 94111, 415/781-1888; 685 Fifth Avenue, New York, N.Y. 10022, 212/758-9115; Midwest: Monahan/McCarthy & Associates, Chicago, Ill. 312/368-8602; South: G. Carbonara & Co., Marietta, Ga. 404/993-5945; Southwest: Sutherland Associates, Dallas and Houston, Tx. 214/368-1972, 713/623-6162; Detroit: Sales Motivating Associates, Southfield, Mi. 313/352-8333; New England: Dick Balzarini, Boston, Ma., 617/545-6769; United Kingdom: H.C. Anthony Gill, 74 Milton Road, Hampton, Middlesex, England, 01-979-0606; Italy: Giuseppe Gatti, 6725 Allot Avenue, Van Nuys, Ca. 213/994-4462.

ARCHITECTURAL DIGEST IS PUBLISHED BY JOHN C. BRASFIELD PUBLISHING CORP., CLEON T. KNAPP, PRESIDENT; COLLEEN A. KNAPP, SECRETARY-TREASURER; VICE PRESIDENTS: W.J. BOFF, W.W. DOTTS, PAIGE RENSE. Executive and editorial offices located at 5900 Wilshire Boulevard, Los Angeles, Ca. 90036. Issued bimonthly in Jan., March, May, July, Sept. and Nov. Second-class postage paid at Los Angeles, Ca., and additional mailing offices. SUBSCRIPTION RATES for the United States, its possessions, Canada and Mexico: one year (6 issues) \$17.25; two years (12 issues) \$34.50; and three years (18 issues) \$51.75. Foreign countries: one year (6 issues) \$19.25; two years (12 issues) \$38.50; and three years (18 issues) \$57.75. Single issues available at better newsstands and book stores at \$2.95. © John C. Brasfield Publishing Corp., 1976. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of ARCHITECTURAL DIGEST, Mar./April 1976. Vol. 32, No. 5. Please direct subscription correspondence and changes of address to ARCHITECTURAL DIGEST, P.O. Box 2415, Boulder, Colorado 80302.



ONLY
McGUIRE®
 JOINS RATTAN WITH RAWHIDE

Send 50¢ for illustrated brochure
 to McGuire, 38 Hotelling Place,
 San Francisco 94111

For further details consult your
 interior designer, and visit a
 McGuire showroom

New York Thurston/McGuire, 964 Third Avenue
 Chicago 6-187 Merchandise Mart
 Cleveland 2800 Superior Avenue
 Grand Rapids Exhibitors Building
 Boston Gilbert Thurston Associates, 45 Newbury Street
 Atlanta Joe Sherry Associates, 114-16th Street, N.W.
 Miami Joe Sherry Associates, 285 N.W. 71st Street
 Tampa Joe Sherry Associates, 602 N. Rome Avenue
 Dallas E. C. Dicken, Inc., 480 Decorative Center
 Los Angeles Robert Crowder & Associates, 8417 Melrose Place
 Portland Stephen E. Earls Showroom, 220 S.W. 1st Avenue
 Seattle Stephen E. Earls Showroom, 103 South Main Street

McGUIRE CANADA
 41 Hazelton

Toronto

McGUIRE EUROPE

Germany Hans Kaufeld, Bielefeld
 Italy Lyda Levi, Via Durini 24, Milan
 France a Ngor, 8-10-12 rue Vauvilliers, Paris
 Britain Ebroplan Limited, 1 Three Kings Yard, London
 Greece Saridis S.A., 11 G. Frangoudi Street, Athens

U. S. PATENTS 2,936,009; 3,297,063; 2,837,142



160 EAST 56 STREET NEW YORK CITY 10022 212 758 3310
SAN FRANCISCO 415 986 4242 MIAMI 305 576 0398

THE BAR STOOL DESIGNED BY GARY GUTTERMAN ®
THROUGH YOUR ARCHITECT OR INTERIOR DESIGNER

TABLE OF CONTENTS

ARCHITECTURAL DIGEST



March/April 1976:

Volume Thirty-Two/Number Five

Cover: The Living Room of the
Joseph Minton house in Fort Worth, Texas.
Featured on page 52.

Photographed by Jaime Ardiles-Arce.

INTERIOR DESIGN

The Château de la Chaize 34

An Ancient Vineyard in Beaujolais
Interior Design by Jean Paul Faye

Architectural Digest Previews: A New Designer 42

Interior Design by Anthony Machado

The Pegasus III 48

High Speed and Comfort at Sea
Yacht and Interior Design by Jon Bannenberg

Design Partners' Personal Homes 52

Interior Design by Joseph J. Minton, Jr. and David D. Corley, ASID

Updating the Twenties in Westchester 68

Interior Design by Robert Metzger

A Small Flat in Belgravia 74

From London Mansion to Well-Edited Apartment
Interior Design by William McCarty

Venetian Fantasy in Mexico 84

Designing a "Miracle of Illogical Coherence"

In the Province of Ontario 92

A Coachman's Cottage of the 1840s Remodeled
Interior Design by Harvey Sobel

The Condominium—A Design Challenge 98

What To Do with a Series of Cubes?
Interior Design by Suzanne Geismar, ASID

The House of Four Fountains 102

Interior Design by Eleanor S. Brown, of McMillen, Inc.

An Intuition for Space 108

Architecture and Interior Design by Benjamin Baldwin, AIA

Favoring Formality 124

Interior Design by Kalef Alaton, ASID, and Janet Polizzi

ART AND ANTIQUES

Trompe l'Oeil 62

The Ancient and Modern Art of Fooling the Eye

Duncan Phyfe Reconsidered 120

SPECIAL FEATURES

Architectural Digest Visits: Joan Crawford 86

Interior Design by Carleton Varney

The Collectors: Mr. and Mrs. Carl Apfel 114

Vice-Presidential Mansion 136

The Nelson Rockefellers' Residence in Washington, D.C.

Letters from Readers 8 / People Are the Issue 12 / Guest Speaker 20
Russell Lynes Observes 24 / Collector's Close-up 30 / International
Art Market 148 / International Antiques 154 / Rome Notebook 161
International Properties 170 / Designed for Reading 178
Travel 185 / New York Notebook 192 / Wine 198 / Previews 200

The civilized way to your spirits.

A living legend, Waterford enchants you whenever you pour from it.

An investment in art, Waterford rewards you as it pours in value.

Each decanter is a signed original, made by hand with heart.

In the ancient Irish city of Waterford, now in centuries past, men struggle with their breath to shape the fiery lead crystal to their will.

Each decanter is known by mouth and cut wholly by hand, just the way Waterford museum pieces were created in the distant past.

There may never be a more opportune time to invest in Waterford.

Each decanter is well worth its present cost. (The prices on this page range from \$68.50 to \$75.75.)

Visit the Waterford Gallery for the important story in your area. We'll write for free a color booklet.

Waterford, 25 Fifth Avenue, New York 10010.

Among civilized spirits, Waterford is a spirited currah.

Waterford®
Crystal
Decanters

Photo: Brian



1976. The year to make a Mark for yourself

Some of the most significant designers in the world have coordinated the colors and put their names on special limited editions of the 1976 Continental Mark IV.

The Cartier Edition Mark IV is a creamy grey—the color of fresh water pearls—with a matching landau roof. The interior: pearl grey velour or leather-and-vinyl.

The Pucci Edition Mark IV is a vintage burgundy with a landau roof in gleaming silver vinyl. Inside, velvety burgundy velour with a

loose pillow-back look.

The Givenchy Edition Mark IV is the lush turquoise of the Mediterranean with velour upholstery to match and a white landau roof.

The Bill Blass Edition Mark IV is as blue as a Bill Blass blazer, with a cream-colored landau roof. Navy velour upholstery. Or choose blue and cream leather-and-vinyl.

Each Designer Edition wears the designer's golden signature on its opera windows and on an engraved instrument panel plate...which



The Pucci Edition Mark IV

The Givenchy Edition Mark IV

personalized with your name as well.
For 1976, at slight extra cost, Cartier, Pucci,
nchy, Bill Blass will help you make a
for yourself. Talk to your dealer about
ing or leasing a Designer Edition Mark IV.

ONTINENTAL MARK IV

COLN-MERCURY DIVISION



the Cartier Edition Mark IV

The Bill Blass Edition Mark IV

Introducing the Mark IV Designer Series

LETTERS FROM READERS

The Editors invite your comments, suggestions, and/or criticisms.
Address: Letters, *Architectural Digest*, 5900 Wilshire Boulevard,
Los Angeles, California 90036.

It never ceases to amaze me how each issue of *Architectural Digest* is more beautiful than the last. That feeling was even more keen after reading your November/December issue. What a great way to end the year!

Lawrence R. Latona
Bayport, New York

In reading the *Letters from Readers* I can see that you are quite used to praise. However, I did want to tell you that for the price of the subscription I was entertained for an entire weekend and still get much pleasure out of reading and rereading my first issue. *Architectural Digest* is quite unlike anything I have ever read before in its field.

Julian Podgur
Philadelphia, Pennsylvania

I agree with another reader that it would be very nice to see ordinary rooms, such as most of us live in, transformed into interesting spaces with the use of creative architectural and decorative designs—rooms that don't start with a \$4,000 armoire or a magnificent \$100,000 Picasso.

Deborah Decker
Walnut Creek, California

I imagine you have your critics who say that it is offensive to show lavish expenditures. I hope you will not be intimidated by such criticism and will continue to publish the marvelous pictures and articles.

Clarice E. Wilson
Auburn, California

We certainly have enjoyed every page of your November/December issue and would like to take this opportunity to express our congratulations for your outstanding magazine.

Christian Martinez
Santo Domingo, Dominican Republic

Innovative, creative, exciting, dramatic and more accolades are deserved issue after issue. But the Mantovani feature in the January/February issue of *Architectural Digest* is a departure. It has all the earmarks of a collegiate dorm.

Ralph Dawson
Denver, Colorado

Architectural Digest is the connoisseur of design magazines. The fact that you orchestrate each issue with various periods and styles is a valuable asset.

Kenneth Dean
Beverly Hills, California

I don't know why you changed the size of *Architectural Digest*, but I found myself carrying it to the airport to read on a flight. Love your new size.

Mrs. Ernst Leland
Washington, D.C.

I was greatly surprised when my January/February issue of *Architectural Digest* arrived and I saw that its size had been reduced. I have taken the size for granted and was afraid that with the reduction your outstanding qualities might suffer. However, I find the graphics to be just as rich, if not more so. The smaller size is even easier to handle. You have retained your distinction throughout.

Biba Rollinson
Omaha, Nebraska

I really wonder what is going on in your (collective, I suppose) heads. What possible relevance to anything is Marie Antoinette's bedroom in the November/December 1975 issue? If I want to see a museum, I'll go to a museum. It's not why I read—at least for now—your magazine.

Patrick Baker
Chicago, Illinois

I have been a subscriber to *Architectural Digest* for over three years. May I say your magazine is the most outstanding of its kind in the world. The article on the refurbishing of Marie Antoinette's bedroom and the beautiful color plates make it come alive. In the same issue *Exotica on the Beach* captures the essence of Jack Baker's hideaway, his freedom to live and relax. There is something in your magazine for everyone. May you never drop your standards.

Barbara A. Lacy
Houston, Texas

It really isn't a myth—there are people in the Midwest. The only homes you show are in the East and in the West. What about the rest of us?

Nancy Bryant
Anchorage, Kentucky

Where I live there isn't much in the way of good design—comfortable pleasant homes, yes, but without *Architectural Digest* I would never be aware of the elements that go into the making of a beautiful interior.

William H. Grey
Milwaukee, Wisconsin

I was delighted to see the article on dolls' houses in the November/December issue of *Architectural Digest*. As a doll-and-miniatures collector, Mrs. Jacobs's books are of great interest to me. I thought you might like to know that my dolls read *Architectural Digest*, too—I made miniature magazines from your subscription ad. As for *Architectural Digest* itself, don't change the title, don't change the format, don't change the articles on antiques. Don't change.

Andrea L. Jones
Pittsburgh, Pennsylvania

We extend our sincere apologies to Jaime Ardiles-Arce for inadvertently crediting his beautiful pictures of Truman Capote's Long Island home, featured in our January/February issue, to another photographer.



BELGIAN LINEN



Residential or contract FRANCISCAN FABRICS custom prints on Belgian linen are style, originality and assured exclusivity. Here, "Capucine," row on row of colorful nasturtiums coordinates with Belgian linen-faced upholstery velvet.

For details call or write:
BELGIAN LINEN ASSN.
280 Madison Avenue
New York, N.Y. 10016



A 3-carat emerald cut diamond shown with a 7.2 carat rough diamond, still embedded in Kimberlite rock. (Enlarged for detail.)

The taming of a rough diamond.

You are looking at the two most important stages of a diamond. As nature formed it. And as man transformed it.

The search. Created in darkness, and born of volcanic eruption, rough diamonds are usually found embedded deep within volcanic rock or buried under tons of sand. Forcing man to move mountains to track them down.

The capture. It is the cutter who tames a rough diamond. A master who never goes against the nature of the stone. He works with it to bring out the best that it can be. Seeing an infinity of possibilities, he seeks out the one "cut" above all others. In size, color, clarity and shape. For the destiny of each and every diamond is entirely in man's hands.

The conquest. This is a 3-carat emerald cut diamond worth approximately \$18,000.* It is a rare breed. Because it is large, and large diamonds are becoming scarcer every day. And it is an emerald cut, a very uncommon cut for diamonds today. A magnificently proportioned diamond that turns light into a million prisms. An individual with a character and a personality all its own. Tamed, as all diamonds are, to behave beautifully. Forever.

A diamond is forever.

*This value refers to this specific stone. Other stones of the same size will vary in value, according to the individual characteristics of each stone. De Beers Consolidated Mines, Ltd.

PEOPLE ARE THE ISSUE

It happens occasionally. Someone will say, "Your magazine is so beautiful, but you show only large and expensive homes." One word of that statement bothers us: *only*. Even the most modest apartment, captured by a brilliant photographer and reproduced in full color on heavy paper, looks expensive—whether it is or not. A good example is the cover feature of our November/December 1975 issue, the beach house of artist Jack Baker. Surprisingly, the house has only about two thousand square feet of space, and Mr. Baker would be the first to say it was not costly. In fact, another apartment recently shown cost just \$1,500 to decorate. Yet both designs appear expensive because each has that magic quality we always seek—style. Both are very personal statements, reflecting the individual interests of the owners. On the other hand, we have rejected homes in which cost of the décor alone was over a hundred thousand dollars. The interiors ranged from impeccably dull to ostentatious. We try to avoid both. When an interior designer says, "I know you'll love this house; it cost a million dollars," it is only too likely we won't like it at all. Expenditure does not enter into editorial decisions. Nor does size. Only style.



Paige Bruse
Editor-in-Chief

Once again our Paris Editor-at-Large Philippe Jullian and photographer Pascal Hinous have joined forces to create a stunning feature, this time on the *Château de la Chaize*. The château, built by Louis XIV's Jesuit confessor, is now owned by the Marquis and Marquise de Roussy de Sales. Jean Paul Faye, one of the most impeccable interior designers in Paris, helped the marquise with the décor of what is now a very grand and very comfortable residence. See page 34.

The Château de la Chaize

By Philippe Jullian



Faye

Predictions should be left to computers, and prophecies are foolhardy. No matter, we believe that Anthony Machado will be a star in the design world. This is his debut in *Architectural Digest*. His talent will evolve with the years and will be fascinating to watch. Perhaps one of the most gratifying aspects of our work is the opportunity to find and help new designers. That's why we try to be the most accessible editors in the business. No "contacts" required. Just write or call. See page 42.

Architectural Digest Previews: A New Designer

By Ruth Miller



Machado

The Pegasus III

By Elizabeth Lambert



Bannenberg

Design Partners' Personal Homes

By Kay Crosby Ellis



Minton and Corley

Jon Bannenberg's talents are varied. In 1952, working with antiques, he designed an exhibition at the Louvre of eighteenth-century English furniture. From antiques he moved to modern—designing hotel interiors, carpets, tiles, furniture, even jewelry. All of this work was en route to his real destination as a designer of yachts; there are not many who have such a complete grasp of every aspect—both functional and aesthetic. See page 48.

Recently in Fort Worth, Texas we saw the private homes of interior designers Joseph Minton and David Corley. We immediately felt confirmed in our conviction that searching for design material outside the New York/Los Angeles axis would be worthwhile. And because Mr. Minton and Mr. Corley are a design team, we thought it interesting to show their individual homes juxtaposed. Although they work together, their houses show their personal preferences. See page 52.

Updating the Twenties in Westchester



Metzger

We are increasing our trips to New York City and plan to be there at least one week of every month. Robert Metzger is one of the many reasons we're happy to be in New York frequently. He is always witty—even at a breakfast meeting. And our writers are always pleased to do a feature about Mr. Metzger because he is so irreverent—never pompous about himself or interior design. See page 68.

A Small Flat in Belgravia

By Elizabeth Dickson



McCarty

This is the third residence London-based interior designer Billy McCarty has worked on for Joyce Shashoua-Menaged—and perhaps the most difficult. For this time the lady was moving from a twenty-room townhouse in London to a five-room flat. As you will see, he managed with élan. Mr. McCarty commutes between Europe and the United States designing interiors, as well as fabrics and wallcoverings for Kirk-Brummel. See page 74.

CASA BELLA

Italian contemporary design.

INTRODUCES
ITS NEW COLLECTION



FURNITURE ILLUSTRATED
MANUFACTURED BY

VIVAI DELSUD


Available only to the trade at our showrooms. New York, 979 Third Ave. Chicago, 325 No. Wells St. Los Angeles, Pacific Design Center, Dallas, 1444 Oak Lawn Ave.
Houston, 170 Decorative Center. Atlanta, Decorative Arts Center. Miami, 133 N.E. 40 St., Philadelphia, The Marketplace.
For further information call or write: Casa Bella, 175 E. 40 St., Miami/1801 Bay Rd., Miami Beach, Fla. 800-327-7517

(continued from page 12)

Joan Crawford was one of the first ladies selected for the famous Black-glamour mink series, "What becomes a Legend most?" Legends are often intimidating, but working with Miss Crawford was a total delight. She wanted the feature to be just right, and even if it meant setting the table, arranging flowers or moving a chair—she was there to help. We were all enchanted with her thoughtfulness and humor. Although Miss Crawford devotes most of her working day to her duties as a director of the Pepsi-Cola Corporation, her film-star magnetism is still operating at full force. Both photographer Richard Champion and writer Peter Carlsen were unabashedly dazzled. And we were all sorry when the last pictures were in and the last words written. We didn't want it to be "The End!" *See page 80.*

What could be more marvelous than a 6,000-square-foot house of pink terra-cotta built on four levels, surrounded by tropical greenery and overlooking a beach with the Pacific Ocean beyond? Hasi Hester wanted his house in Mexico to be "a hideaway of peace and beauty." Alas, Mr. Hester's Los Angeles showroom, wallpaper collection and furniture designs for Tomlinson are keeping him so busy he is unable to spend much time in his "hideaway." If ever a dilemma can be beautiful, his is. *See page 84.*

Working in Montreal, Contributing Editor Tibby Leiby has been helping us find design material in Canada. She suggested we have a look at Mr. Sobel's house near Toronto. Our scouting began—as it frequently does—when we saw the house in amateur color Polaroid shots. A former chauffeur's cottage, the house is what Mr. Sobel describes as "typically nineteenth-century Canadian." An interior designer for twenty years, he is now a design consultant to the Niagara College of Applied Arts and Technology in Ontario. *See page 92.*

Architectural Digest Visits:
Joan Crawford
By Peter Carlsen



Varney

The Condominium
—A Design Challenge
By William Moore



Geismar

The House of Four Fountains
By Valentine Lawford



Brown

Venetian Fantasy in Mexico



Hester

An Intuition for Space
By Peter Carlsen



Baldwin

In the Province of Ontario



Sobel

Suzanne Geismar had to cope with a problem that now faces all interior designers—the condominium box. Most are square, rectangular, sometimes pie-shaped—almost invariably with eight-foot ceilings covered in "cottage cheese" acoustical tile. Ms. Geismar's solution was dramatic decorating. There was little hanging space for art, and the designer asked artist Billy Al Bengston for permission to bend his painting around a corner of the living room. He agreed. Although we, along with Ms. Geismar, view this accommodation dubiously, it is an example of a solution to the problem of today's box. *See page 98.*

Mrs. Archibald Brown is one of the people we admire most. This admiration is shared by the hundreds who have known her during her fifty years as an interior designer. In the course of her career she has received many awards—among them, the French Legion of Honor and a doctorate from Parsons School of Design in New York. On page 102 Mrs. Brown is seen at her country house. This marks the first time we have shown an interior designer in his or her own setting—a tribute to a great lady. *See page 102.*

Benjamin Baldwin is an architect and was one of the first designers to concentrate on the clean and simplified look. His credentials are impressive. A Princeton graduate in architecture, he went on scholarship to the Cranbrook Academy of Art, then worked in the offices of Eliel and Eero Saarinen and in partnership with architect Harry Weese. He joined the New York offices of Skidmore, Owings & Merrill before opening his own offices in New York. Mr. Baldwin now lives and works in Easthampton, Long Island for half the year and spends the rest of his time in the Sarasota, Florida house shown in this issue. One of his current projects is the Yale Center for British Art, designed by Louis Kahn. *See page 108.*

(continued on page 14)

Redwood.

Here today. Here tomorrow.

Like Bay residence of James N. Cargill.
© Carlton Sturges Abbott, A.I.A.

No other interior provides the natural richness of redwood. And California's luxury lumber is as practical as it is beautiful.

Redwood takes and holds a wide variety of finishes, requires little care. It provides excellent insulation, keeps heating and air-conditioning costs low. And redwood is not only unsurpassed in durability, but fire-resistant as well.

Redwood. Specify it for beautiful interiors—that work.

California redwood forests...
a renewable resource
today and tomorrow.



CALIFORNIA
REDWOOD
ASSOCIATION 617 Montgomery Street, San Francisco, California 94111.

Write Dept. A for free booklet
"Redwood Interiors."





© THE WICKER WORKS 1976 (PATENTED)

the wicker works

650 potrero avenue,
san francisco, california 94110

chair from its **wicker collection**
table from its **stone collection**
lamp from its **glass collection**
through your decorator

showrooms—san francisco, los angeles,
new york, chicago, dallas, houston,
miami, atlanta, portland, seattle,
denver, washington, philadelphia

PEOPLE ARE THE ISSUE

continued from page 14

If it hadn't been for the long-distance persuasion of two young Dallas designer/antique dealers, Loyd R. Taylor and Charles Paxton Gremillion, Jr., Mr. and Mrs. Carl Apfel might never have contacted *Architectural Digest*. "They were convinced the magazine would be interested in what I've been doing," says Iris Barrel (Mrs. Apfel). And they were absolutely right! We agree with Mr. Taylor and Mr. Gremillion, whose own work was shown in the July/August 1974 and November/December 1975 issues of *Architectural Digest*. See page 114.

We first showed Mr. Alaton's work in our September/October 1974 issue and again in September/October 1975. During that brief period of time he has increasingly become a designer people are talking about. While some well-established designers are less busy today, Kalef Alaton and his partner Janet Polizzi are expanding. But they most specifically do not want to become a large firm, preferring to remain small enough to give personal attention to every client. And their clients are in San Francisco, Beverly Hills and New York City, as well as in Milan and Istanbul. See page 124.

The Collectors: Mr. and Mrs. Carl Apfel



Barrel

Favoring Formality



Alaton and Polizzi



Vice-Presidential Mansion

By John
Loring and
Stephen Spector



Mrs. Rockefeller

The entire staff of *Architectural Digest* would like to thank Vice President and Mrs. Nelson Rockefeller for their gracious cooperation during the production of this feature. After seeing the black and white photographs of the now-famous Max Ernst bed in the newspapers, we were curious to see the entire house. Whether or not Mr. Ernst's art appeals, we think you will agree that Mrs. Rockefeller has created a most appropriate and comfortable home and official residence. Our New York Contributing Editor Stephen Spector was particularly helpful in bringing this story to our pages. In fact, if he had not been walking his dogs one morning when Mrs. Rockefeller was walking hers, it might never have happened. See page 132.

COLLECTOR'S COUNTRY IS

Armstrong's



Armstrong's in Pomona, California is the home of one of the largest selections of porcelain sculptures and collector's plates in the world.

Armstrong's was founded by collectors, for collectors, and offers the same services to collectors everywhere -- whether they be in Pomona, California, or the Eastern seaboard.

Shown here is a small area of Armstrong's Gallery, in which porcelain sculptures, literally line the walls. The atmosphere is informal and relaxed. As you pass through the doors of Armstrong's from the sterile world of steel and speed, you are almost overwhelmed by the extensive displays. There are hundreds upon hundreds of different porcelain sculptures to choose from, created by the finest studios in the world such as: the Granget birds by Hutschenreuther, the Ispanky porcelain sculptures, the Kazmar birds, the wildlife sculptures by Dr. Burgues, the magnificent porcelain sculptures by Cybis, the Royal Worcester sculptures by Ronald Van Ruyckvelt and Doris Lindner, Hummel figurines by W. Goebel, and the bronze sculptures by Douglas Downs. For the collectors of plates, Armstrong's has a vast selection, including current editions and back issues.

Another section of the Gallery is devoted to the etchings and lithographs of John Ruthven and Irene Spencer, two of our nation's most talented artists.

Not only does Armstrong's have a great selection, they also have an in-depth stock of current issues, so that the collector may choose the ones he finds most appealing. For example, if a collector would like to purchase an Ispanky "Abraham", there are always 6 or 7 from which to select.

For collectors who cannot come to Pomona, any one of Armstrong's expert staff is ready to honor your every whim and will be more than happy to make a professional selection for you. As a further service to collectors, Armstrong's delivers anywhere within the United States at no additional charge, and all shipments are fully insured for the purchase price.

Armstrong's is truly a collector's dream come true. Armstrong's clientele consists of the finest people in the world, collectors like yourselves.

If you are interested in collectibles, you will never know what the collector's world can be like until you have been to Armstrong's. Your inquiries are invited.



**Introducing the most beautiful
baroque sterling in the world.
Crown Baroque...
a magnificent new
Gorham Original.**

New Crown Baroque and all the Gorham Originals shown are approximately $\frac{1}{2}$ actual size. ©1975 Gorham

GORHAM DIVISION OF lextron PROVIDENT

Crown Baroque is the most majestic and elegant sterling you can own. It is a work of art in solid silver that only Gorham could achieve—a work of art that can only grow more valuable with time. Because sterling is valued by its weight, design, craftsmanship, and future appreciation to succeeding generations, Crown Baroque is truly a superior investment. Unequaled in all these respects, it will never grow old... only more precious.

New Crown Baroque is the stateliest of the stately baroques. Hold a piece and you will experience the feel of its luxurious weight. It is the heaviest American sterling flatware you can buy, beautifully proportioned to feel comfortable in your hand and look exquisite on your table.

Crown Baroque is another striking example of the sterling masterpieces that Gorham has been creating since 1831. Masterpieces that have endured time and change to become classics, even more popular today than when first introduced. Each one is more than just a beautiful Gorham pattern. Each is a total design. A true work of art in sterling... with perfect balance between ornamentation, shape and function.

The world famous Gorham Hallmark has represented the pride of the silversmith's art for over one hundred and forty years. It says your Gorham Sterling is the ultimate in dignity and grace, beauty and craftsmanship. It tells everyone that you will not settle for anything less than the best.

Do you own a Gorham Original?

Crown Baroque... a new Gorham Original destined to become another classic in timeless design.



Phantilly (1895)

Buttercup (1899)

Melrose (1948)

Crown Baroque (1975)

Fairfax (1910)

Strasbourg (1897)

La Scala (1964)

unmistakably Gorham

ORIGINALS
IN STERLING,
CHINA, CRYSTAL
AND PEWTER



GUEST SPEAKER

Can Living Space Become a Work of Art?

By T. H. Robsjohn-Gibbins

YOU REMEMBER. Someone yelled, "Let's play house!"—and off we scampered like diminutive, maniacal adults shot out of a real estate office. It was a forecast of our lives. We are *still* playing house. The moppet who put two jam jars on the trunk in the attic and screeched, "My fireplace is better than yours," and got pushed in the back by the jealous kid from next door is now the young matron hanging abstract paintings to out-status anyone reckless enough to endure them. So it goes, and so it will always go.

The dilemma of interior design today is that room spaces have no architectural merit. They are four walls, a ceiling and a floor into which furniture is crammed and compounded with wall clutter. Variations of this stale formula are so futile our family environment has taken on the look of gracious timidity prodded by modern museums and lashed on by interior designers and imitative media.

But courage. There is a possible alternative. Living space *could* become a unique work of art executed by individual artists. Walls and ceiling would be a vast canvas on which a picture is frescoed, enclosing the inhabitants in a world of their own. Necessities of comfort would develop from the mood of the painted walls, and vary with the artist's conception. Hundreds of such rooms exist. Three alone, covering a span of more than three thousand years, prove that the interior as art has haunted our imaginations.

On the perimeter of Pompeii is a villa known as the *Villa of the Mysteries*. Here against a painted background of glowing crimson, figures almost life-size in floating multicolored garments enact the rituals of a Dionysiac festival. Standing inside the room, one partakes of the ecstasy of these beautiful beings and is transported back to a time when self-expression sprang as naturally as a flower opens to the sun. In such a room, to keep walls and furniture in total harmony, benches undoubtedly would duplicate one on which Silenus sits playing a lyre. Tables in bronze and citron would match one on which a naked vine-leaf-chapleted Bacchus leans, and chairs would repeat the form and the purple and gold cushions of a chair on which a priestess sits.

In Venice in the *Palazzo Labia*, is a room frescoed by Giovanni Battista Tiepolo. Calm enveloping nobility and sunlight reflected from the Cannaregio Canal surround and illuminate Tiepolo's masterpiece. Drawn in faultless perspective a Corinthian interior facade reaches to the ceiling where, through an imaginary opening to the sky, Genius on Pegasus puts Time to flight. On two walls, framed by frescoed columns, arched openings simulate views of an imaginary exterior world and a dazzling interlude in somber Roman history. In one, the winged prow of a gilded barge

glitters against the sky. Below it—watched by crowding *hoi polloi*—Cleopatra robed as a Venetian noblewoman, one arm supported by Anthony, lands at Cydnus. In the other, seated at a table on a twilight terrace while blackamoors, poodles, dwarfs, sentinels and her spellbound lover hold their breaths, the gaudy *femme fatale* drops the famous pearl into a goblet of wine. It was impressive, but we know from history that to keep the extravagance from getting out of hand, Anthony's entourage went home with the queen's gold dishes. There is also a rumor that the Labia family, feasting like dreamers caught up in Tiepolo's pagan spell, threw *their* gold plates into the canal.

In the late 1960s, on the Greek island of Santorini, archaeologists excavating deep into volcanic ash found a

...GLAZED, SEXLESS CUBICLES WITH WALLS A ROOSTING PLACE FOR CLUTTER.

complex of Minoan buildings almost thirty-five hundred years old. In one of the buildings a small room with three frescoed walls miraculously preserved came into the sunlight. The world had regained one of mankind's most poetic endearing works of art. With brush strokes as delicate and precise as Chinese calligraphy a Minoan artist had evoked the wonder and joy of spring. Around the base of the walls a landscape of rocks, glowing in bronze and gold patterns of sunlight alternating with gray-blue shadows, rises against a pale rose-tinted morning sky. From crevices in the undulating vista, sprays of green-gold leaves terminate in scarlet lilies bending and swaying to the gentle breath of the Aegean. Above and around the curling petals and slender buds, swallows pierce the air.

The room is now in the Archaeological Museum of Athens where a superb installation recaptures the soft interior light that once illuminated this poetic masterpiece. Here one can—with no awareness of the intervening centuries—experience the exultation of the heart responding to the awakening of spring. But there is sadness, too, remembering the volcanic holocaust that buried them.

It should not surprise us—living in glazed, sexless cubicles with walls a roosting place for clutter—that a Dionysiac revel, a day with Cleopatra and a spring morning fill us with delight. Our sensibilities, numbed by five decades of aesthetic buffoonery, are coming to life. We see that high-rise buildings are civic excrescences, John Singer Sargent more heartwarming than Picasso, and modern art largely decorative ephemera packaged in intellectual cellophane. Could it be that as we flex our new awareness we realize that one artist alone, thirty-five hundred years ago has pointed the way to the future as another dreamer did on the shores of Galilee? □

Known as "the most literate designer extant," T.H. Robsjohn-Gibbins, is famous for his witty and provocative books. At the moment he divides his time between Athens and a Greek island, designing and/or writing



*from the coffee capital
of the world, Brazil
comes the finest
coffee liqueur in the
world, BAHIA.*

No one knows more about coffee than Brazil. They grow more. They enjoy it more. They serve it in more ways than any other country in the world. It's only natural Brazil would produce the finest coffee liqueur in the world — Bahia®.

Bahia begins with the finest Brazilian coffee beans. It's a different brew of coffee liqueur, rich in coffee taste with the full-bodied aroma of freshly made coffee. Taste Bahia straight or on the rocks. Once you do, you'll always recognize it. Bahia.

Distinctive.
Incomparable.



**SHERLE WAGNER
LEAVES NO STONE
UNTURNUED**

Malachite, lapis lazuli, amethyst, tiger eye, onyx, rock crystal, rose quartz. All carefully chosen for perfection of color and flawless surface. Then appropriately set in 24 karat gold plate for this exclusive collection of jeweled hardware and bathroom fixtures. Not surprising so many of America's distinguished homes are now wearing jewelry. Make sure your grandchildren like your choice. They'll be using it, you know.



Auffray & Co.

INC. 146 East 56th Street, New York, N.Y. 10022 (212) PL 3-3931
Atlanta • Chicago • Dallas • Houston • Miami

Fine 17th & 18th Century French Reproductions • Paneling & Built-in Wall Units • "Carre" Terra Cotta Tiles • "Ancienne Boiserie" Collection • Fabric Padded Walls • Luxurious Sofas • Draperies & Bedspreads • Wood Refinishing Service
Special Design Service



RUSSELL LYNES OBSERVES

A Taste for Grandeur— The Beaux-Arts

THE OPENING at the Museum of Modern Art in New York of the exhibition of nineteenth-century student work from the Ecole des Beaux-Arts in Paris was a sort of aesthetic old home week where factions of architectural taste met in sweet peace and nostalgia.

The galleries were jammed, as is usual on such occasions, and people were smiling, which is not always so at MOMA's "private" openings for members. Everyone seemed to look affable, amused and relieved: they did not have to try to understand what was on the walls. It was no harder to understand (at least superficially) than a delicious dessert. The renderings, some of them twenty feet long, had been lovingly, if perhaps tediously, made by young men in ateliers on the Left Bank competing for prizes, the most coveted of which could send them to Rome.

There is, of course, no possibility that architectural taste has come, or will come, full circle and that we will witness a revival of Beaux-Arts sumptuousness—most certainly not in a period of economic austerity. But as surely as there are economic cycles, there are also cycles of taste, and the Beaux-Arts was ripe for the plucking by those who believe that the latest thing to be prized is often the one that has been most recently despised.

"Fashion continues in the full exercise of its tyranny for a few years or months when another, perhaps still more whimsical and unmeaning, starts into being and deposes it," wrote Archibald Alison in *On the Nature and Principles of Taste* in 1810. "All are then instantly astonished that they could ever have been pleased, even for a moment, with anything so tasteless, barbarous, and absurd."

In 1932 when the Museum of Modern Art held its first exhibition of "modern" architecture (it was then called "The International Style") the president of the Milwaukee chapter of the American Institute of Architects, like many others, believed that the rug had been pulled out from under everything he considered architecturally sacred.

"I defy anybody to tell whether this building is a church, a school, a factory, a housing development, or just a home," he said to a reporter for the *Milwaukee Journal*. "This new school of architecture has wiped the slate clean and started all over again. It has rejected everything from the past. Its buildings have no base, no cornice, no decoration."

The Milwaukee architect's heart was, quite obviously, still with the Ecole des Beaux-Arts and its traditions of design, the very traditions which MOMA has now seen fit to celebrate. It should be quite clear, however, that the museum has no intentions or illusions about reviving a Beaux-Arts style, a technically impossible task in any case.

The truth is that the ideas that inspired the Beaux-Arts

have never been dead, for they were sound ideas, and many of their monuments in this country are among our best-loved and admired structures.

One of the reasons for this is that our fascination with the technology that made modern architecture possible has palled; indeed it has become boring even to those who so eagerly first preached its virtues half a century ago. America invented the technology; in fact Chicagoans invented it when they built the first skyscrapers on all-metal frames in the 1880s. But the Beaux-Arts love of ornament and its commitment to what it called "the classical style" (meaning the architecture of the Renaissance rather than of the ancients) did not leave the new technology alone for long. Steel structures were overlaid with cartouches

WHAT THEY REFERRED TO AS "MODERNISTIC" WAS BENEATH CONTEMPT.

and columns and pediments, with swags and sculptured grotesques. It was not until a few architects—and a small but convinced number of clients—grew fascinated by the doctrines of the Bauhaus and the experimental houses of Le Corbusier, representing a rigid aesthetic morality, that they made their weight felt. The Beaux-Arts became identified with all that was old-fashioned, antiprogressive, sentimental and against the spirit of the age.

If the Beaux-Arts was anathema to the new "functionalists," as they were called, what they referred to scornfully as "modernistic" was beneath contempt. In New York such modernism was typified by the Chrysler Building with its tower that billowed into a spike, the Empire State Building and any number of other office structures of the Jazz Age. These were produced in much the same spirit as the extravagantly exuberant movie palaces of the day.

Now, of course, they are the cherished monuments of Art Déco. Taste had only to step back another few decades to rediscover and embrace the Beaux-Arts. Arthur Drexler, the impresario of the exhibition at MOMA, observed to me before the show opened that if the doctrine of the Bauhaus had prevailed, it would have meant that for the first time in history ornament was not to be accepted as an essential element in architecture. It was the exuberance of the renderings of the Beaux-Arts students, I believe, and their delight in what one historian of taste has called "pristine gaudiness" that accounted for the look of relief on the faces of those at the exhibition's opening.

They felt at home. Here the fact was reestablished—if it needed reestablishing—that of all the arts, architecture can perhaps best fulfill our elemental human delight in grandeur for grandeur's sake. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and spends weekends in the Berkshires. He is the author of nine books and was formerly the managing editor of *Harper's*.

A Jade Masterpiece

This magnificent moss green jade vase and cover.
The vase itself displays multiple leaves and exquisite flowers
both front and back, in bold relief.

Atop the cover, a fearsome dragon coils,
mute testimony to the high skill of the carver.

19th Century. Height: 14½" Width: 9½" Ex John Marshall Collection.



THE JADE ROOM

RARE ORIENTAL ART TREASURES, UNIQUE JEWELRY

In The Beverly Hills Hotel
9641 Sunset Boulevard
Beverly Hills, California 90210

CELEBRATING OUR
43rd
ANNIVERSARY

PHOTOGRAPHY BY ART WALDINGER



MARBRO PRESENTS "CHEKIANG"

The original vase was excavated in 1964 in Chekiang. Archaeologists of the People's Republic of China claim it dates back to the 6th Century A.D. We have reproduced this unique shape in solid brass with a radiance to match the timeless beauty of the sun.

MARBRO ORIGINALS ARE AVAILABLE THROUGH FINE FURNITURE
STORES AND PROFESSIONAL INTERIOR DECORATORS

For pertinent details, please write Marbro Lamp Company, Executive Offices and Factory Showrooms,
1625 S. Los Angeles Street, Los Angeles, California 90015.

PERMANENT SHOWROOMS: Chicago, *Merchandise Mart*; San Francisco, *Western Merchandise Mart*;
Dallas, *World Trade Center*; High Point, *Southern Furniture Exposition Building*; Atlanta, *Merchandise Mart*.
FOREIGN OFFICES: Bombay, Copenhagen, Florence, Hong Kong, Lisbon, Madrid, Paris, Tokyo, Vienna.

IT'S NO SECRET THAT
PHYLLIS MORRIS
RULES THE REALM OF
PRIVATE LUXURY.

She creates and manufactures
hundreds of spectacular designs
like the Reflections Cocktail Table,
Premiere Sofa, Avanti Console, Borsolino
Mirror, Palm Lamp — and accessories!
Delivery is six to nine weeks
to luxury lovers the world over.

PHYLLIS MORRIS,
SECRET TRADE SOURCE,
LESS AND LESS A SECRET
YEAR AFTER
EXTRAORDINARY YEAR.

Phyllis Morris ORIGINALS

8722 Beverly Blvd., Los Angeles 90048 • Home Offices/Contract Division

PHYLLIS MORRIS SHOWROOMS:

San Francisco • Los Angeles • Las Vegas • Denver • Dallas • Houston
Minneapolis • New York • Atlanta • Miami • San Juan, Puerto Rico

New DESIGN DIRECTORY available



I'VE GROWN ACCUSTOMED TO YOUR PACE, an original design
by Burt Groedel for Edward Fields from the pure wool Wallrugs® collection.

WOOL, IN A CLASS BY ITSELF



PURE WOOL PILE

The wool mark is your assurance
of quality tested carpets made
of pure wool pile.

NO LIMIT TO
CARPET
DESIGN AT /

EDWARD FIELDS

232 EAST 59TH STREET • NEW YORK, N.Y. 10022

BOSTON • CHICAGO • DALLAS • LOS ANGELES • MIAMI • MONTREAL • SEATTLE • TORONTO • VANCOUVER

A

ARTHUR ELROD ASSOCIATES, INC.

850 North Palm Canyon Drive

Palm Springs, California

714 325-2593



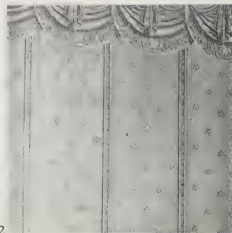
HAROLD BRODERICK, A.S.I.D.
TRACY THORNTON, A.S.I.D.
STEPHEN CHASE

COLLECTOR'S CLOSE-UP

Focus for the connoisseur: a detailed description of notable art and antiques selected from the interiors featured in this issue.



1



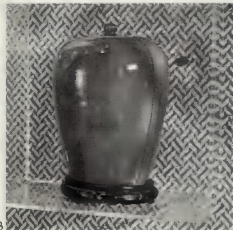
2



5



6



3



4



7



8

1. Canaletto (1697–1768), the great Venetian painter, recorded in this work the pageant held in May 1745 to celebrate the marriage of the Dauphin Louis and Marie Thérèse of Spain. It was given to the Venetian Republic by the French Ambassador, le Comte de Montaigu, an ancestor of the present owners. His residence, the Palazzo Lurian, is at the right. *See page 37.*

2. Wallpaper, which originated in France in the late sixteenth century, developed stylistically with each successive mode of décor. Though using an individual form, it sometimes suggested other types of wallcovering, including murals, tapestries and even drapery. Often the imitation was more costly than the original inspiration would have been. Collectors and museums prize the beauty and skill in elaboration evidenced by some antique wallpapers such as this early-nineteenth-century example. *See page 39.*

3. The European term *sang de boeuf* applies to Chinese ceramic vessels like this one whose coloration can be attributed to a rich bloodred glaze produced by copper oxide. The bases are generally white, celadon or apple green. The deep red color *lang-yao* first appears during the K'ang Hsi period (1662–1722). *See page 42.*

4. The dance is an important ritual of many primitive cultures, and elaborate costumes sometimes play crucial roles. This intriguing basketry example is from the middle Sepik River region of New Guinea. Its two stylized human faces surrounded by feathers are entirely fringed in raffia and backed with openwork struts. *See page 59.*

5. The Dutch and Portuguese originally imported cabinets like this one, a circa 1710 example, from the Orient in the sixteenth century. As demand increased they were made in Europe with elaborate Western interpretations of Oriental motifs and lacquered surfaces inside and out. This carved base, which has retained its silver-leaf surface, gives the double-hooded cabinet above it a special quality of exotic splendor. *See page 76.*

6. This kidney-shaped table is a provincial piece interpreted from a sophisticated urban example of the Directoire period (1795–1804). Its subtle leather-inset top—oval with concave front—gives it a charming form, even though the top does not articulate with the base. *See page 105.*

7. The composition of this pottery originated with a breakfast service made for Queen Charlotte (wife of George III) by Wedgwood during the eighteenth century. The pieces were composed of a cream-colored glazed earthenware known as *Queensware*, which was also adopted by other manufacturers such as Leeds and Whieldon. The two early nineteenth-century fan-shaped vases are termed *tulip vases*, a form stemming from the seventeenth century when each tulip deserved its individual container. *See page 107.*

8. The motif referred to as *singerie*—the lively representation of anthropomorphic monkeys—became fashionable in France in the early 1700s and has survived through many inventions and variations. Monkey musicians and lamp bases, such as these, (see also the screen on page 117) can still be found today. *See page 115.*

continued on page 3

The mood: cozy.
The company: delightful.
The drink: KAHLÚA® & Coffee.



Think about it. Kahlúa in steaming hot coffee. If you like, add a twist of lemon or lime. What a delicious way to spend, or end, a day.

While you're in the mood... send for the Kahlúa recipe book. Our pleasure. Because you deserve something nice.

Kindel's
timeless styling
assures you a
lifetime of
increasing
appreciation



fine cabinet makers



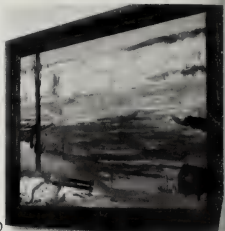
For an illustrated folio of Kindel's Occasional Table Collections, send one dollar to Kindel Furniture Company, Dept. ADM-76, 100 Garden Street, Grand Rapids, Michigan 49502

COLLECTOR'S CLOSE-UP

continued from page 30



9



10



11



12

9. These translucent objects are made of nineteenth-century French *opaline*. The most popular period for this glass was between 1840 and 1870, though earlier examples were made by Baccarat and St. Louis during the First Empire. It was used both for ornamental objects and tableware (note the goblets on page 115), and was often unadorned except for simple gold banding. See page 116.

10. Success came early to George Bellows (1882-1925). The Ohio-born painter and lithographer was elected an associate of the National Academy only five years after coming to New York in 1904. Bellows often painted urban genre subjects; perhaps the most popular of these were his prizefight scenes. His early works, such as this 1910 *Floating Ice*, exhibit a strong loose style. See page 135.

11. Gifford Reynolds Beal (1879-1956) studied with William Merritt Chase and at the Art Students League. A native New Yorker, his early works, like those of his contemporary George Bellows, involved realistic urban genre subjects. Later he turned to colorful and decorative seascapes, holiday themes and circus scenes. Beal became a master of simplified forms and expressive silhouettes; this 1928 painting *The Fisherman* displays these traits. See page 136.

12. Max Ernst's *Cage Bed With Screen* is one of the most important works of the past decade by the 84-year-old German-born painter and sculptor. Ernst lived in Paris in the 1920s, came to the United States in 1941, then returned to Paris in 1949. He had become associated in the twenties with the surrealist movement, whose members were among the first to recognize the importance of Freudian theory in relation to the arts. They introduced new subject matter into art: the irrational and the unconscious. See page 138. □

Cointreau...the art of lingering.

There is a time for slowness.
A time for not pushing it.
A time for reveling in the
deliciousness of the moment.
Moment of firelight,
friendship, music, love.
This is the moment for Cointreau.
Clear dry, elegant Cointreau with
its whisper of orange. Imported
from France. And today the best selling
brand of liqueur in the world.



Pronounced "Kwan-tro."

COINTREAU LIQUEUR SPÉCIALITÉ, 80 PROOF, RENFIELD IMPORTERS, LTD., N.Y.

The Château de la Chaize

An Ancestral Vineyard in Beaujolais

THE FRENCH ARE INCLINED to spend far less time in their châteaux than the English in their country houses. They only go from time to time to oversee the land, in the fall for hunting and now and then for short vacations.

As it is everywhere, help is difficult to find, not to mention the fact that heating a large château has become economically unfeasible. Such expenses present few problems in those historic châteaux visited by thousands of tourists annually, but they are certainly serious for the owners of private châteaux. Secure behind iron gates, their parks hidden by high walls, these estates are usually only glimpsed from a distance.

Many families have been forced to spend money they no longer have, to maintain such heritages of the past, and others have sold antique furniture and even boiserie from the walls. Unless houses like these are designated historic monuments, the process of

RIGHT: Tall iron gates and aged stone walls protect and preserve the huge estate; its imposing Louis XIV château, completed in 1678, contains about fifty rooms. OPPOSITE: Massive oak doors open onto an enormous Entrance Hall. A Régence doré console occupies the main staircase landing. The owners' coat of arms repeats the animal heads carved above the fluted columns.



INTERIOR DESIGN BY JEAN PAUL FAYE PHOTOGRAPHY BY PASCAL HINOUS
TEXT BY PHILIPPE JULLIAN



Construction of the château began in 1676...



Her wine is a Côte de Brouilly stored in enormous casks.



decay is now largely inevitable.

In general, it requires a good deal of productive land for an estate to be maintained in the way it was a hundred years ago. Vineyards, for example, make it possible for the Marquise de Roussy de Sales to keep the château she inherited a dozen years ago in excellent condition. Her wine is a Côte de Brouilly, a renowned Beaujolais stored in enormous casks above the vaulted cellars stretching in endless perspective underground. Cases of the wine are shipped to every part of the world—the bottles bearing a label that depicts the *Château de la Chaize* surrounded by its vineyards.

Originally the estate belonged to an important Jesuit priest, Père La Chaize, who was confessor to Louis XIV. Construction of the château began in 1676, and it was completed in only two years—a fact explaining the remarkable uniformity of design. The architecture is attributed to Jules Mansart, and the arrangement of the gardens to André Le Nôtre, both of whom worked extensively at Versailles.

In fact, hoping that Louis XIV himself would one day visit the château, Père La Chaize had a bedroom decorated in the involved manner of Versailles itself. Unfortunately, the king never saw the royal apartment.

The château—with its ochre-colored stone, glazed roof tiles, white shutters and sunny terrace—presents such an enchanting aspect that its enormous dimensions are often overlooked.

OPPOSITE: Louis XVI boiserie painted in soft tones covers the Drawing Room walls. The console near the fireplace, one of a pair, is Louis XV; the metal table is by Giacometti. Family portraits lend special significance.

LEFT ABOVE: A famous 18th-century marriage fête is the subject of this Canaletto painting. LEFT BELOW: An Empire chandelier illuminates the Dining Room panels painted by Delacroix de Marseille. Empire chairs covered in handpainted velvet constitute a rare ensemble. The damask tablecloth bears the Montaigu family coat of arms.



She had the good sense to preserve the imposing atmosphere of the château.



From the terrace surrounded in summer by orange trees in white pots there is a view embracing the whole region of Brouilly, its sloping hills covered with vines. On a clear day the Alps loom in the distance.

High iron gates leading into the courtyard are painted blue in the seventeenth-century manner, and a flight of steps leads to the heavy oak door opening into an enormous hall filled with fluted columns. Animal heads carved above the capitals are repeated in the coat of arms of the owners of the château. From this imposing entrance hall a staircase rises—a staircase whose walls are lined with portraits of owners who followed Père La Chaize: members of the Montaigu family, a succession of generals, ambassadors and princes of the church.

The last Marquise de Montaigu was a famous turn-of-the-century beauty, and she eventually left the château to her niece Nicole, a lovely young lady whose husband is director of Dior perfumes. In spite of the stern portraits of religious figures in the house, no one could be less austere than Nicole de Roussy herself. And, being every bit as intelligent as she is elegant, she has had the good sense to preserve the imposing atmosphere of the château, while making it exceedingly comfortable in every way.

To create the desired effect, she sought the help of Parisian interior designer Jean Paul Faye, who is known both for his talent and his immense tact. Together they succeeded in transforming completely a large and rather sad house, overloaded with miscellaneous bric-a-brac and much furniture collected through the cen-

Several views of the *Chambre du Roi* emphasize the elaborate *trompe l'oeil* effect of Restoration wallpaper, here used to suggest cornices with edging medallions and draped walls. The mantel is Louis XIV; the fauteuil and chaise longue are Louis XV.



ABOVE: The Guest Rooms retain their special heritage of Restoration boiserie sleeping alcoves while enjoying the lightening touch of freshly patterned fabrics. OPPOSITE: At one side of the manicured grand parterre, which leads to the château, is a prosperous vegetable garden. There is a fine view from the sunny terrace, embracing the hills of Brouilly.

turies. The first step was to eliminate everything that did not harmonize with the splendid boiserie, to restore the paintings, to create private apartments for the owners and, little by little, to refurbish the guest rooms.

Happily, the attic was a treasure house of antique furniture, the kind thought outmoded a century ago but eagerly collected today. There were, for example, many fine Louis XVI pieces signed by Jacob which Jean Paul Faye arranged in the salon, brightening the room by bleaching the furniture and covering it with white and rose fabric. Along with mahogany Empire beds there were endless clocks and vases and candlesticks. Everything was put to use to renovate the house.

In ancient châteaux of this kind the bedrooms ordinarily consisted of an alcove with cabinets built into the boiserie on each side. In each case Jean Paul Faye preserved the alcove—usually decorating it with Oriental fabric—and turned the cabinets into a bathroom on one side and a closet on the other. In the old days each of these guest bedrooms had a small chamber in front where a servant slept. Today these small areas have been turned into miniature salons with bookshelves and engravings on the wall. So modern guests have a small apartment entirely to themselves.

Off a long gallery on the first floor are the private apartments of the owners of the château. The rooms of the marquis are furnished in a rather English manner with dark fabrics, while the marquise favors Louis XVI furniture in tones of white. On the second floor there are perhaps a dozen guest rooms, and on the third floor the children—three girls and a boy—have charming rooms with small-paned windows and wallpaper painted in 1830. As a matter of fact, one of the loveliest rooms of all belongs to the English nurse, who brought up

their mother as well.

In those rooms where original wallpaper no longer existed the interior designer covered the walls with Oriental fabric, many in the Tree of Life pattern so popular at the end of the eighteenth century. He made a point of keeping all the fireplaces simple with the exception of the elaborate marble one in the *Chambre du Roi* with its tiles of lacquered faience.

It is a delight to stay in one of the guest rooms, always cozy and warm in winter and cool in summer because of the enormously thick walls. Rays of sunlight filtering through the shutters cast provocative designs on fabrics embroidered by the marquise's ancestors. A château has always been a romantic setting and, since the publication of *Les Liaisons dangereuses* by Choderlos de Laclos, many picturesque novels have been written about and filmed in houses like La Chaize.

In actual fact, what sort of life is led in a château today? It is a very restful one, indeed—except for the lady of the house. The Marquise de Roussy can be found early each day in the hall arranging bouquets in vases on a large table, panniers of flowers at her feet and her children often helping. She selects the flowers herself—from the rose garden or from the herbaceous borders surrounding four sides of the parterre.

On one side the formal garden is defined by a stone terrace and on the other by a double ramp leading toward the allées of the great park where trees look as if they had been painted by Hubert Robert, the eighteenth-century watercolorist and landscape artist. The allées, lined with carefully sculptured shrubbery, eventually converge at a circular basin where a great jet of water rises into the air.

However, the white fences which separate the park from the vineyards

continued on page 144



It is the custom to meet on the terrace before luncheon for an apéritif.



THE SETTING is a Victorian mansion in San Francisco, converted into apartments during World War II. One of them belongs to Anthony Machado, a young Californian whose star is rising in the design firmament.

"It's a rented apartment," says Mr. Machado, "so I didn't make many architectural changes. Actually the structure itself was all here. I have the best part of the house. The height of the ceilings and the moldings are incredible. There are two marble fireplaces, and it's lovely in the winter when they're both lit."

Lighting is very important, for this is a nighttime apartment.

"During the day it's comfortable," says the designer. "The drama's still there, and it's very livable. But with lighting it comes to life. At night it becomes very magical."

Magic seems a natural mise-en-scène for this designer, for he has many objects with which to conjure.

"They're things that I've picked up on my travels. The celadon vases over the fireplace, for example, are pieces

LEFT: The Entrance Hall offers Orient-inspired sophistication: porcelain sang de boeuf vases, chest, mirror and floor matting are all Chinese. OPPOSITE: A benign Japanese polychrome monk (see detail) enclosed in Lucite on the Dining Area's glass-topped horn table, shares his subtly lit domain with a Thai lacquered goat. Above the mantel is an Indian tanka; an 18th-century Japanese screen stretches across the mirrored wall.

Architectural Digest Previews: A New Designer

First Appearance of San Francisco's Anthony Machado



INTERIOR DESIGN
BY ANTHONY MACHADO
PHOTOGRAPHY
BY RUSSELL MAC MASTERS



"The sign of a good interior is when people come in and want to stay."

excavated from the diggings at Laguna in the Philippines. And the mirror—I designed it and had it needlepointed in Kashmir. It's all handwork."

The chairs, the planters and the nightstands, which also fit into contemporary taste, are Mr. Machado's own design and quite evocative of Art déco. Filling in are objects he picked up locally, including some Chinese long de boeuf porcelain vases of which he is especially fond.

"Everything here is selected with love and is part of me, so everything represents what I'm all about. Nothing was bought just to fill a space, but because it belongs here, because it means something to me. It's all a sort of portrait of what I'm like: my taste, my life, my feelings."

It works so well that the apartment itself is strangely seductive. It beckons the guest to enter, to sink down onto the sofa, to stay just a little longer.

"I think the sign of a good interior is when people come in and want to stay," says Mr. Machado. "They feel comfortable in this environment; it's not at all alien. I've been in interiors that are very cold, where you feel like you want to get up and leave."

"I call this my rejuvenation area. The outside world sometimes gets very complicated, but here I feel comfortable, because there are things I like



opposite and above right: Exuberant potted palms fringe a large Indian needlepoint mirror in the eclectic and timeless Living Room. An African table and a 1930s-inspired spiral standing lamp offset each other, while Japanese lacquered ostrich-leg candlestick balances oddly atop a chrome-trimmed Hudson-Rissman table. The plump slipper chairs are by Ken-Will. Right: A Veranda leading from the Master Bedroom offers a view of the formal European-style garden. Chairs are French Directoire.



and people I like, and the space is used successfully. That's what I feel design is all about. The whole idea is putting everything together and making it work. This apartment wasn't designed to the last detail. Some things just sort of happened. That table just happened to fit—it was a Swedish table I had had for years—and I had the mirror."

Mr. Machado started collecting soon after he left school. He did several design projects and renovated an old firehouse. Then he decided that he hadn't seen anything of the world. He sold everything, and finally bought a round-the-world ticket.

"I thought I'd settle in the south of Europe and just paint," he says.

But he started in Tokyo and made his way through India, Bali, Indonesia—and as he traveled, he collected.

"I enjoy painting a lot, but it's difficult because it's such a draining process that you're almost on the verge of collapse when you finish something," says the artist/designer. "That's why I go back and forth from painting to interior design.

"Interior design is really environmental creation. It's like painting in three dimensions. I like the tactile feeling of designing, and I like the visual arts. They're both art forms, and that's how I look at them. If I just did design, I'd feel very empty. I have to paint, too. I generally put one of my paintings in the interiors I design.

"But I never take my work too seriously. I just do the best job I can and I enjoy doing it. I never want to get to the point where the whole illusion of being something is more than what I am. I think you have to have a very honest opinion of yourself and have a great deal of integrity if you're going to create an environment for somebody else. You have to know who *you* are first of all." □

ABOVE LEFT and OPPOSITE: Two views of the neutral-toned Master Bedroom point up the apartment's architectural advantages: heavy ornamental beams, high ceilings and marble fireplaces. An Italian silver tray stand from Chalfont St. Giles stands below a Balinese painting; the collage of winter birch is by Anthony Machado. Chrome-footed ottomans are from Ken-Will. LEFT: A marble-topped sink dresses the Master Bathroom. Antique monkey prints are by Redoute.

YACHT AND INTERIOR DESIGN
BY JON BANNENBERG
PHOTOGRAPHY BY
I. IOANNIDES AND L. BARTZIOTI



walls, and all surfaces are soft—wool or padded leather. At speeds of forty miles an hour you are likely to get thrown around a little. The two MTU Mercedes engines that produce all this speed total almost 8,000 horsepower, and the complex engine room is capable of fully unmanned operation.

Wood was an essential for the hull of this high-speed boat. "It's still about the strongest and lightest material to work with," says the designer, "and Germany is the best place to build a large high-speed boat of wood. *Pegasus III* was built by *Krogerwerft* near Rendsburg. Building the boat—that's the part I like the best."

Jon Bannenberg has designed boats as small as seventy feet, but the smaller the boat, the more critical is the constant imperative to keep the needs of people in mind.

"Small yachts have been thought of too strictly as simply a means of transport," he explains, "a kind of basic Spartan object with no reference to style and true human dimensions. Boat designers often assume that when the human body enters a confined space, it instantly loses thirty percent of its volume—the same sort of irrational madness that puts smaller foot pedals on a Mini than on a Jaguar. The car is smaller, therefore the foot must be smaller. Hilarious."

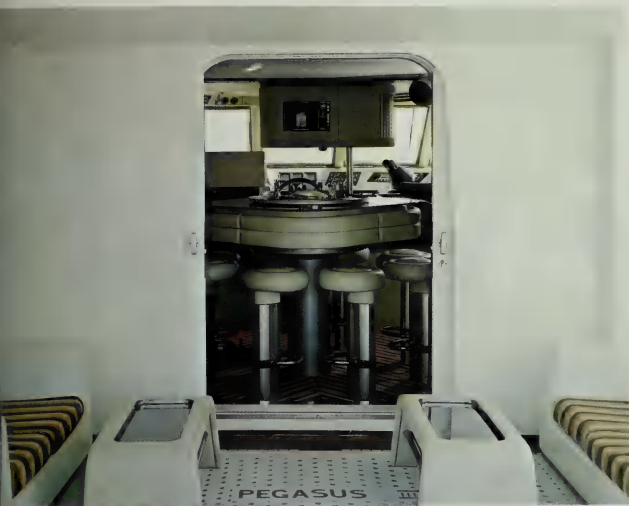
Boats usually begin with telephone conversations around the world, determining exactly what the client needs. En route to meet for further discussions the designer is likely to finish some good renderings



OPPOSITE: The sleek lines of *Pegasus III* allude to its power: at 124 feet in length it is one of the fastest large yachts in the world. ABOVE LEFT: The Wheelhouse is a technically sophisticated command post for the captain and crew of eight. Functions in the engine room are monitored by video camera and electronically printed out. LEFT: The Saloon's soft and rounded surfaces—ceiling, walls and aluminum tables are covered with padded leather—offer a sensible and functional design solution for a high-speed life at sea.



From hull to toothbrush holder
every detail is absolutely suitable for life at sea.



even before the plane lands.

His Chelsea studio is in an old warehouse where there are no divisions of space, and the bright yellow drawing boards are all in close proximity across the black floor. This is deliberate and essential, keeping his associates in close touch. Jon Bannenberg sees his role as that of a conductor who knows his music well. Not necessarily playing every instrument, but knowing the capabilities and exactly what he wants from each. □

OPPOSITE: All furniture and accessories for dining on the teak Afterdeck are custom-designed for seaworthiness; the wide-based chairs and overhead handrail offer stability. LEFT: Leather-padded aluminum stools swivel under the "Sky Bar" when not in use and a built-in rotating tray safely holds bottles and an ice bucket. BELOW: A wallcovering in wool with a graduated color stripe differentiates the Master Stateroom where furnishings are similarly well-padded.



Design Partners' Personal Homes



AFTER SEVEN YEARS in business together interior designers Joseph Minton and David Corley of Fort Worth, Texas consider their tastes almost identical.

"When we work on a project," says Mr. Corley, "I really can't separate ideas and point out what each of us contributed individually. Often we think of the very same thing."

"We work so well together," Mr. Minton agrees, "that we need very little conversation. David can answer a question before I've even finished asking it, because he always knows what I'm going to say!"

This smooth teamwork has been the characteristic of the firm of Minton-Corley since 1969, although the designers have known each other since college days. At first, however, each pursued a separate career: David Corley entering the field of interior design and Joseph Minton becoming a lawyer, later the vice president of a bank.

Oddly enough, when the bank decided to redecorate its executive offices and make a number of changes in its lobby, Mr. Minton was the staff member assigned to work with the Corley design firm on the project.

Their ideas meshed happily, and they decided to join forces.

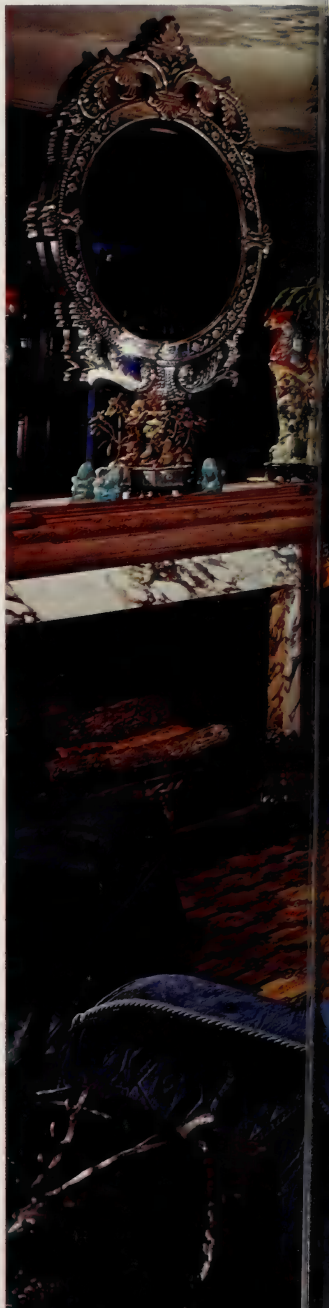
They do not feel that they have one particular style, and they enjoy working with the décor of any period, whether traditional or contemporary. This versatility of interest is essential, in fact, since the range of their projects includes Texas ranch houses as well as apartments in Paris.

Perhaps the design element that they emphasize the most is lighting.

"No matter how beautiful a room is during the day," Mr. Minton explains, "it won't be effective at night without the correct lighting."

"We spend a great deal of time with lighting," his partner agrees. "As a matter of fact, we've been known to tear out the entire ceiling of a two-story house when it wasn't possible to install the proper lighting from

ABOVE: Shaded by tall trees, the Minton residence presents a welcoming traditional façade. RIGHT (and COVER): Careful lighting, deep tones and a Harmony-design carpet blend for a dramatic Living Room. The mirror above the mantel is Venetian; the lacy sconce is 18th-century Waterford crystal. Drapery, sofa fabric is by Clarence House. French crystal newel posts cluster on tabletop.



The Minton Residence





ABOVE: Another view of the Living Room encompasses an enormous lily painting by James R. Blake. The banquette below is upholstered in Clarence House fabric. LEFT: The detail focuses on an intriguing collection of ivory animals displayed on an English Georgian tilt-top table. OPPOSITE: Walls shirred in Greeff fabric provide a lush backdrop for the vivid Dining Room. A supple swan of French silver shares the table setting with Steuben and Lalique goblets.

above. And remember that you can't sit in your office during the day and design room lighting on paper. You have to be there in the room itself after dark to work on it. The entire character of a room changes at night."

They stress the importance of "letting a room glow" and of keeping the light source hidden. For this reason they prefer lights recessed in the ceiling or uplighting behind plants.

Although their tastes are strikingly similar, it is interesting to find that their own individual homes are far from identical—in spite of the fact that each of them worked on both houses.

But each house suggested a different emphasis, reflected a different need.

"Naturally we like many of the same decorative elements," says Mr. Corley. "But of course our families are different, and there are different things each of us prefers to live with."

Indeed, their families are quite different: Joseph and Glenn Minton have a nine-year-old daughter and an eleven-year-old son, while David and Mary Corley have three boys and four girls, ranging from five to twenty.

The two homes are also architecturally dissimilar, although they are only a few blocks from each other.

The Minton home, for example, is more than fifty years old, while the Corley home is perhaps fifteen. The emphasis in interior décor is also different: the Mintons have chosen many Oriental pieces—porcelain vases and a collection of ivory, for example. On the other hand, the Corleys have gathered together more primitive objects—Apache baskets and a unique



The enthusiasm for entertaining brought about extensive changes.



ceremonial costume from New Guinea. They also have many examples of Greek and Roman pottery.

Nevertheless—given the designers' professional relationship—many of the approaches to décor in the two houses are similar. This is particularly evident in the treatment of draperies, for example, and in the choice of art. In the living room of each house is a large flower painting by James Blake: a calla lily for the Mintons and a single magnolia blossom for the Corleys. And several other paintings have been changed from house to house. Both designers like to keep their plants in a similar manner—in eighteenth-century water buffalo baskets, originally used in the British textile industry.

The Minton Residence

The Mintons have lived in their house for something more than nine years. The designer recalls that he and his wife wanted to buy it the moment they saw the eleven-foot ceilings.

The Minton Master Bedroom suite includes an adjacent redesigned Library/Sitting Room and a sky-lit atrium that separates dressing areas. Various soft-toned geometric patterns in upholstery and drapery fabrics mix well, unified by a Harmony carpet. Abundant light filters through tall shutters.

"We both loved it from the beginning," says Mr. Minton.

Over the years, of course, much work has been done on the house. Some of the paneling has been replaced, and the library/sitting room has been redesigned to complement the adjacent master bedroom. On the other side of the bedroom is a handsome and comfortable dressing suite. An atrium with skylights in the high ceiling separates Mr. Minton's dressing area from his wife's. The atrium itself is filled with plants, and its concrete floor—with a tile pattern—extends to the terrace beyond.

Other renovations were necessary as well, many of them owing to the fact that the Mintons do a great deal







The Corley Residence



of entertaining. This enthusiasm brought about extensive changes.

"At the beginning," Joseph Minton explains, "we used the library for our sitting room. But we found that, since we much preferred it to the living room, we ended up doing a good deal of entertaining there.

"It really wasn't large enough, so we decided to change the living room to an area reserved more or less exclusively for parties. We definitely thought that it would be a 'night' room at first, but it is just as effective during the day. So now we find ourselves using the new living room even when we don't have guests."

One of the most handsome pieces of furniture in the room is a sixteenth-century Dutch cabinet, decorated with ivory and tortoiseshell. In fact, David Corley found it several years ago at the Metro-Goldwyn-Mayer auction in California.

"I bought it to sell in our shop," he says with a smile, "but Joe really couldn't live without it!"

The Corley Residence

Mr. Corley's own home is on a hill overlooking the Trinity River valley, surrounded by trees and with a lovely view enhanced by more than two hundred azalea bushes that should bloom for the first time this spring.

The location and the view enjoyed by the house dictated some immediate changes when the Corleys bought their house a year and a half ago. Many of the windows were enlarged to take advantage of the view, and special shades cut down on the glare.

OPPOSITE and ABOVE: Views of the Corley Living Room proffer an original and exotic feeling. Palms and cacti punctuate the deep-toned space, while a magnolia by James R. Blake blossoms above the sofa. Primitive objects lend mystery: a suspension hook and woven dance costume from New Guinea, Apache Indian baskets, and an African Ashanti wooden doll. LEFT: Massive sections of tree trunks support the Dining Room's glass tabletop. An English horn chandelier sheds light on the antique French sideboard and chairs upholstered in a geometric-patterned Brunschwig & Fils fabric.

In addition, the size of the Corley family created a greater need for a functional interior. The den, in fact—casually filled with Italian wicker furniture—is used primarily by the family's teenage children.

That the house is a comfortable and efficient arrangement for a family of nine can be seen particularly in the dining room and in the kitchen. The dining room table boasts a massive glass top supported by sections of two large tree trunks. The designer was forced to redo the kitchen entirely to serve the needs of his large family. A commercial range has replaced the standard home model, and a raised

ceiling and skylights make the kitchen seem even roomier than it is.

In such a way both the Minton and the Corley houses suggest a compelling paradox. The same basic design elements are apparent in each house, but they are quite as different as they are similar, each suited to the needs of a particular family. Considered side by side, they suggest at once the versatility and the individuality of the designers who head the firm of Minton-Corley. The houses are far from being copies of each other, although it is apparent that both interiors could have been designed by the same hand. In a curious way they have been. □



ABOVE: Plump rounded upholstered pieces and a lacquered McGuire table comprise a sitting area for the Corley Master Bedroom. Carpeting by Stark. RIGHT AND OPPOSITE: A 1920s Maurice Chevalier poster enlivens the Sunroom, which leads to a spacious terrace. Behind the Wicker Works daybed are Greek jars and an antique Berber milk churn. A Stark rug unifies the arrangement.





Trompe l'Oeil

The Ancient and Modern Art of Fooling the Eye

BY BARNABY CONRAD



IT'S AN OLD STORY in the art world. Pliny told the first of its many versions, attributing the anecdote to the painter Zeuxis and setting the time about 400 B.C. Challenged by his rival Parrhasius, Zeuxis supposedly pulled aside a curtain to reveal a still life so realistic that some nearby birds flew down and attempted to peck at the grapes. But Zeuxis was bested when he demanded that Parrhasius draw aside the drapery on his canvas, only to discover that the cloth itself was a trompe l'oeil painting.

In like manner, in 1823, Raphael Peale of the American painting family, painted a celebrated trompe l'oeil picture "After the Bath," to vex his bothersome wife, Patty. It was clearly a nude, since her arms and feet showed provocatively from underneath the protective linen napkin hung on the canvas. He was supposed to have chortled heartily when his wife angrily tried to snatch away the painted cloth so skillfully and convincingly executed.

Similar stories and art are appealing because the child in us likes to fool—and be fooled—and trompe l'oeil does indeed "fool the eye." Purists maintain that its intent must be primarily that. Realistic still lifes are frequently mislabeled trompe l'oeil. For example, a painting of a tiny violin would not fool anyone, except perhaps a Lilliputian, into believing that it was a real one. Therefore it would not be strictly trompe l'oeil, no matter how realistically it might be rendered. If an object extends beyond the canvas or is cut off unexpectedly and unexplainably, this work also should be excluded from the category of trompe l'oeil.

Trompe l'oeil has been long-lived, and false doors and windows and draperies can still be seen in Roman and Greek villas dating from pre-Christian times. A charming example is Heraclitus' mosaic floor of the second century B.C., in the Museo Laterano in Rome, which depicts almost photographically various objects that might have been found under a dining room table of the period, from a fish skeleton to a wishbone.

In Pompeii in the House of the Vetii, trompe l'oeil marble panels frame windows which proffer a realistic although bogus view of architectural settings.



ABOVE: Dining table with trompe l'oeil table setting executed by Piero Fornasetti. LEFT: Trompe l'oeil painting representing the county of Worcestershire, by Martin Battersby. OPPOSITE: A trompe l'oeil alcove in the Rockland, Delaware home of Mr. and Mrs. Pierre S. du Pont IV. The three trompe l'oeil walls, executed by Martin Newell, are filled with personalized touches (see detailed insets above). Disguised in the center panel, from which the trompe l'oeil cat peers, is an alcove door.





dis-
se
Ho
er
alt
din
D
Voel
not
the
and
luty
nich
Mase
Veron
paint
eleganc
intrude
a tromp
example
Marie
when sh
omene
new, and
building, Tro
dies and
Chicago hom
with trompe
vidin, even

The child in us likes to fool—
and be fooled.

Trompe l'oeil, though popular enough for centuries in architecture, probably reached its peak in easel painting in the latter part of the nineteenth century, with the American painter William Michael Harnett. His meticulous and three-dimensional depictions of assemblages on the backs of doors, curious mixtures of banjos, rifles, dead game, sheet music and other objects, thrilled the average viewer, although not always the art critics, in that day.

Artistic sleight of hand aside, Harnett's canvases are now displayed in great museums from the Metropolitan Museum of Art in New York to the Palace of the Legion of Honor in San Francisco. Other painters such as John Frederick Peto, Jefferson David Chalfant and John Haberle are almost as realistic as Harnett, but they lack his extraordinary sense of composition, taste and touch.

Despite the fact that it may seem less expensive, trompe l'oeil has since its inception been admired for itself and not merely as an economical substitute. The Greeks and the Romans undoubtedly could have afforded real pillars and windows where they chose to put painted ones. Similarly, there was certainly money enough to pay for the niches and columns and friezes in the Villa Barbaro in Maser, Italy without bringing in the celebrated Paolo Veronese to work, between 1560 and 1568. Veronese's paintings in that Palladian villa, combining with their great elegance such homey touches as a servant seeming to intrude, and even a reputed self-portrait of the artist in a trompe l'oeil doorway, make the villa one of the supreme examples of interior decoration in the world.

Marie Antoinette could have afforded virtually anything when she decorated the Salle du Grand Couvert at the



OPPOSITE: In a Holmby Hills residence, trompe l'oeil draperies, Umbrian view, and railing by Robert Walker add a spacious touch to staircase landing. Trompe l'oeil railing apes real stair railing. ABOVE: Trompe l'oeil chest and objects by artist William Moulis enliven the hallway in the Chicago home of John Kellogg. BELOW: A detailed view of china closet with trompe l'oeil depictions of Rockingham china plate and soup tureen within, executed for Mrs. Charles Engelhard by the artist Richard Neas.



...painted cats peeking out of cabinets,
looking for painted mice.

Palace of Compiègne, but she obviously preferred the novelty of simulated marble pilasters, onyx walls, and painted bas-reliefs of cherubim.

Today many painters in Europe and America execute easel paintings in the Harnett tradition, but it is the painter who has adapted his art to the time-honored skill of trompe l'oeil in architecture who is most active.

Contemporary artists and their clients prefer to see trompe l'oeil used to embellish rather than supplant. For example, cloth draped artistically around a bathroom might be less expensive than a trompe l'oeil painting but certainly not as much fun. Sometimes trompe l'oeil is used to minimize an architectural shortcoming in a home. Designer Tony Duquette had painter Art Fine work for almost a year to "open up" his San Francisco pied-à-terre with trompe l'oeil windows, hallways and doorways. One California couple had an unfortunate cul-de-sac in their kitchen, next to the refrigerator; with tricks of perspective, artist Bruce Bomberger seemed to extend the room, adding decorative shelves with depictions of the couple's personal treasures, and even including a realistic portrait of their dachshund on the trompe l'oeil floor tile.

Appropriately placed trompe l'oeil columns can elongate a stairway and make it considerably more impressive. Similarly, this type of perspective foreshortening will create a dramatic garden effect indoors or out.

A small entrance hallway can be made more attractive and to seem larger, with a false balcony scene, a suggested landscape, painted treillage or a window that really isn't there. A Manhattan publisher liked the design of zebra rugs but was ecologically against using the hides of real animals. His solution: a trompe l'oeil hide.

Not to be overlooked are the many wallpapers that simulate views, columns, balustrades, shelves, niches—and even painted cats peeking out of cabinets, looking for painted mice—all brought to three-dimensional life by the arcane and ever-intriguing magic of trompe l'oeil. □





OPPOSITE ABOVE AND BELOW: Vignette of trompe l'oeil delfware vase and trompe l'oeil bracket above mantel. Fireplace tiles painted to simulate delft tile by Richard Neas in the Philadelphia home of Mr. and Mrs. Ronald Gross. An overview of the Dining Room of Mr. and Mrs. Ronald Gross with trompe l'oeil treillage and wood graining by Richard Neas. ABOVE LEFT: Secretary with trompe l'oeil library by Piero Fornasetti, conceals a view of Venice also by Mr. Fornasetti. ABOVE RIGHT: Reminiscent of Tiepolo, a trompe l'oeil pastoral scene by Garth Benton appears to expand the living room in the Los Angeles residence of Mr. and Mrs. John J. Schneider. RIGHT: Trompe l'oeil murals by Martin Battersby enhance the Newport, Rhode Island home of Mrs. Stuart Ingersoll. Courtesy, *Trompe l'oeil/The Eye Deceived* by Martin Battersby, Academy Editions, London; St. Martin's Press, New York.

Updating the Twenties in Westchester



TERIOR DESIGN BY ROBERT METZGER

PHOTOGRAPHY BY JAIME ARDILES-ARCE



AS THE TWENTIES RECEDE inexorably into history, they begin to seem less and less like the stereotyped Jazz Age of popular history and much more in the nature of a sort of post-Victorian interlude. The reality which burst so suddenly on Europe in 1914 was comfortably postponed in the New World until 1929. Houses of great solidity and quality set on the unquestioned rock of an orderly and predictable society were still going up all over the United States until the Crash.

It was just such a property that clients of interior designer Robert Metzger found in North Castle, a quiet community in New York's Westchester County. A big rambling house—a sort of distant cousin to something that might have been built in the Loire Valley a couple of centuries before—it did not present an entirely convincing façade for the twentieth century.

"But I decided that although the house was big," says Mr. Metzger brightly, "it was manageable. You could live there with one servant."

He wears that aura of discreet triumph that distinguishes a designer who has just reached the end of a pleasing association with clients who have been "a dream to work with."

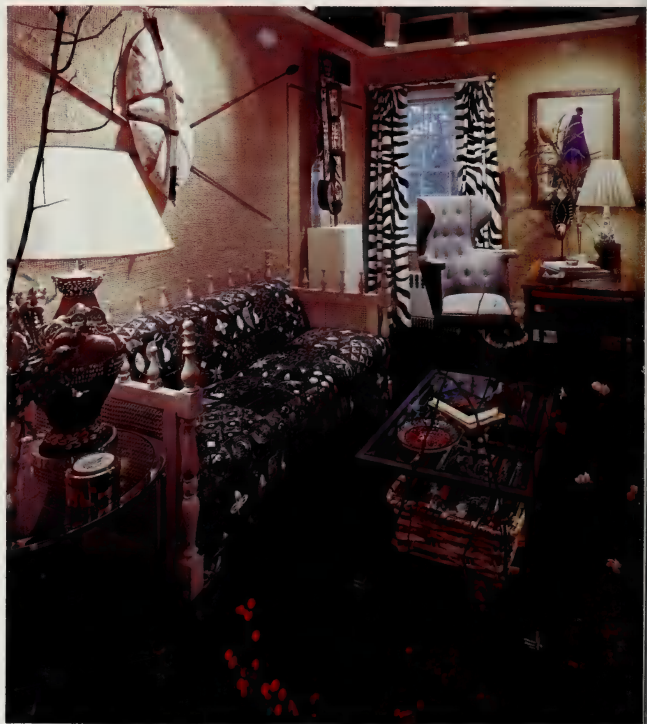
"Let's agree that the twenties was the last age of craftsmanship in America," he continues. "I was working with such luxuries as fourteen-foot ceilings and rooms that were detailed with elegance and style. And I was dealing with people who had taste—which is always a relief—as well as minds of their own. At the same time, they trusted me as a professional."

What has emerged within the confines of a restrained and almost neutral interior is a controlled and expert restatement of traditional themes.

PRECEDING PAGES: The large Living Room accommodates generously sized furniture covered in rich fabrics, including a Clarence House stripe and Brunswick & Fils embroidered floral. **ABOVE:** Stone and whitewashed brick comprise the traditional exterior. **RIGHT:** Track lighting dramatizes a collection of African art in the Den. Carpet by Patterson, Flynn & Martin. **OPPOSITE ABOVE:** Bright Brunswick & Fils checks and dots enliven the rustic Keeping Room. **OPPOSITE BELOW:** An antique rug from Harmony Carpets underscores the formality of the Dining Room.

"Like many people who come to me," says the designer, "my clients wanted a new look, a new home, a new life—nothing less! They had been used to a much more structured kind of environment. Now they felt it was time to express themselves. The closest they came to conditions was to tell me that they did not want the house to look 'decorated.' 'Fine,' I said, 'but let's not be stuffy or old hat. Life is serious enough; decorating shouldn't be a solemn chore.' Quite frankly I headed in a French Provincial direction, rather than what I call 'drop dead New York,' to achieve the right mix of informality and authority.

"Why should designers want to strip a client of his or her identity?" Mr. Metzger goes on. "I always work my way around cherished possessions. They add a personal resonance."





His method is inclined toward the use of audacious notes that redefine a client's existing world, rather than a total reordering of priorities.

"Oh, for heaven's sake, let's be spontaneous and natural," says Robert Metzger, "and try out things before making final decisions. The results are often fabulous. The age of the throw-away is dead. Things have become too expensive to have a time limit placed on them. Important pieces should be timeless. By all means invest a little mad money in a pretty straw basket that can be whisked out of sight when you're bored with it, but keep the main theme of a room grounded in quality with a respect for color and craftsmanship. That's good design."

Underneath Mr. Metzger's amusing stream of chatter there is a solid core of conscientious professionalism,



however. "I'm very aware that my clients have to live with my ideas long after I've finished my part of the bargain. That's why I take such great care over details like fabrics. Do you know that I live for two days with my swatches before I even show them to clients? I lay them out around the house, observing them in different lights and making my own judgment."

Ultimately it is the nicely judged sense of extravagance and lushness in Mr. Metzger's personality that make him successful as a designer.

"It's simple," he laughs, "I love shopping, and I love people. Decorating provides me with the ideal excuse for bringing them together. Oh, I suppose there is the challenge, too. There's so much choice in this city, so exciting to find something that both the client and myself will like."

If traditional design in the 1970s is to continue to be viable, it must become more brilliant and witty, Mr. Metzger believes. The spirit of *trompe l'oeil* must be evoked in these uncertain years, when the idea of period décor has become audacious.

But the past, he feels, should never be imported wholesale into the present. If elements of pastiche are detectable in his work, it is only fitting. History must constantly be reinvented in this country, where so few own inherited pieces of intrinsic worth. Robert Metzger does the job with remarkable dexterity. □

RIGHT: A thick Harmony carpet and Regency chair dress the Master Bathroom. BELOW: A soft-toned chintz by Clarence House adds delicacy to the Master Bedroom.

OPPOSITE: The residence is hidden in a private wooded world of its own.



"Decorating shouldn't be a solemn chore."



A Small Flat in Belgravia

*From London Mansion
to Well-Edited Apartment*

INTERIOR DESIGN
BY WILLIAM MCCARTY
PHOTOGRAPHY
BY MICHAEL NICHOLSON

WHEN JOYCE SHASHOUA-MENAGED moved from a London mansion to a small flat in Belgravia, she took with her furniture that was both large and elaborate.

"Wherever I am," she explains, "I need to be surrounded by objects that dwarf me. It's important for me to create this kind of ambience, because I am fairly dominant myself. Maybe it has to do with roots. I did grow up near the pyramids, you know."

With an enigmatic smile and the flounce of a dark mane of hair, both reminiscent of Lawrence Durrell's Clea in *The Alexandria Quartet*, she adds, "Consider the Sphinx—and you'll see what I mean."

One reason for the location of the new apartment is that it is only a few doors along the square from where her former husband lives, and their two children can easily commute between parents. But their mother's apartment is not designed with teenage children's needs particularly in mind, since much holiday time is spent traveling.

When she moved into the Belgravia apartment, Joyce Menaged sought the advice of interior designer Billy McCarty with whom she had worked on



her earlier home. Together they have again achieved a result which conforms to Mr. McCarty's own concept of style: "A little outrageous, but always appropriate."

He describes their working relationship in glowing terms.

"It had to be a we/us arrangement for the job to be done properly," he says. "My clients must be the same sticklers for detail that I am. Luckily, Joyce is. We instinctively agreed on the feeling we intended to achieve. This kind of interplay does work. For example, unknown to each other, we discover a picture during the day in some shop window, and we call each other the same evening—only to find

ABOVE: An African antelope head rests atop a 17th-century Imperial Japanese lacquer chest in the book-lined Entrance Hall. Specially installed 17th-century random oak flooring and 18th-century pine architectural features promote a country feeling. OPPOSITE: The leather-upholstered George II chair in the Living Room had been on loan for seventy years to the Victoria and Albert Museum.

out that we've seen the same picture!"

There were many problems with the small flat, which had a scale the designer describes as being very much "Alice in Wonderland."

"The point was to make very large objects look at home in a nonsensically small space. Otherwise why put a colossal Irish wake table in one of the bedrooms? We had to take out



a window to bring in *that* piece of furniture. But Joyce wanted it, and that's the important thing."

Many of the furnishings of a large home have been successfully condensed into the smaller space: enormous George II chairs, an outsize sofa, vast Flemish paintings.

"I imagine basically," Mr. McCarty explains, "we've transformed a city apartment into part of a country house. We've played a private little game of elderly duchess tottering off with her choice possessions into the west wing. This is a distillation."

Joyce Menaged agrees, with enthusiasm, and she explains her reasoning.

"We've all outgrown the staff-and-governess stage," she says. "I've given many formal parties in the past, but I think they're dull and anachronistic in today's world."

Consequently the space has been arranged so that an informal dinner for thirty or forty can be laid buffet-style in the kitchen. Then guests can circulate through the book-lined hall into the living room or onto a patio filled with green foliage and white flowers. On warm evenings there are overtones of the Scott Fitzgerald era, when dancing leads to a soft-shoe shuffle and jazz comes from the stereo.

Throughout the apartment there are many grand and glamorous touches: large Williamsburg pewter dishes, billowing curtains and a pair of seventeenth-century lion ornaments in the form of kitchen candlesticks.

Other exotica abound: cushions made from Kasai tapestry, Samarkand rugs, French cotton fabric on the walls and a seventeenth-century oak floor in the living room.

"I suppose attention to detail is my hallmark," says Billy McCarty.

His attention to detail is impressive. There are, for example, the specially



ABOVE: Another aspect of the eclectic Living Room brings into view an impressive Charles II lacquered cabinet. A second-century Gandhara bodhisattva stands on the early-19th-century English rouge royale chimneypiece. The gilt chair is George I, the leather-covered mahogany chair is Irish, circa 1760, and the rug is late-18th-century Imperial Chinese. *opposite*: Seated on a period lacquered chest, a 17th-century Chinese figure surveys the striped Study/Guest Room. A George III chair attends the English Regency rosewood writing table. Pillow shams are made from Kasai tapestries.

On warm evenings there are overtones
of the F. Scott Fitzgerald era.



"I'm living in a simpler way
than I've ever done before."





designed glass rosettes for bathroom mirrors, a particular braid chosen for the hessian walls of the corridor, the extreme care used in selecting fabrics. In spite of the cornucopia of objects and furniture, the apartment gives a feeling of neatness and order.

For all that, the environment is opulent. Wearing chic and understated clothes, Joyce Menaged is quite at home in her new flat, surrounded by Chilean Indian ornaments, Chinese statues and imperial rugs, Japanese lacquer, velvets and brocades and bowls of white marguerites. It is a unique and distinguished setting, and she could really live here forever.

Nevertheless, she is already planning the next move. As soon as one creation is finished, her active spirit looks forward to the next. Perhaps she will go to South America, perhaps elsewhere. In any event she will always seek out the collaboration of interior designer Billy McCarty.

"Between us," she says, "we have done a good deal of editing in the present flat. I'm living in a simpler way than I've ever done before. And wherever I live again, I look forward to working with Billy. My life is less complicated now. I used to collect paintings—but not anymore. Furniture has a certain aesthetic value for me, but in time I imagine I'll decide to live with even fewer possessions."

For the moment, however, she has found the perfect setting. □



OPPOSITE AND BELOW LEFT: Two views of the Master Bedroom expose the encompassing look of a cotton fabric used extensively and edged in rich mahogany architectural detailing. The large gilt mirror is George II; the red-lacquered example on the dressing table is Queen Anne. A Louis XVI silk brocade covers the painted and gilded Sheraton chair. LEFT ABOVE: A limestone Ptolemaic scribe, 300 B.C., figures prominently in the Hall, before an early-18th-century gilded Queen Anne pier mirror.

Architectural Digest Visits: Joan Crawford

INTERIOR DESIGN BY CARLETON VARNEY
PHOTOGRAPHY BY RICHARD CHAMPION



LEFT: Distinctive furniture designs by William Haines are basic to the clearly realized and highly personalized Living Room environment. ABOVE AND OPPOSITE: A bronze bust of Miss Crawford by Salamunich conveys her optimistic strength, while a linear view focuses on her star quality.

HOLLYWOOD HAS ALWAYS FAVORED the Manhattan skyline as a backdrop for its streamlined dramas of business and ambition. Many a scenario has had its climactic encounter played out against a tableau of shining towers, glimpsed through a high-rise window. Could there be a more appropriate location for Joan Crawford? She is an actress whose career has spanned a good deal of American movie history, and she is also a highly successful and articulate businesswoman.

Her new apartment is a crisp, functional and compact home belying the myth that at least a dozen rooms are necessary in order to live like a star. But one very good reason for the amazing vitality of a career like Miss Crawford's is precisely this ability to change with the times. In her movie roles over the years she has modified her portrayals to keep in tune with

contemporary taste. So it has been in her own way of life.

"I've said for a long time," she tells us, "that I live today in order to plan tomorrow." Her new environment certainly reflects this point of view. Her work desk alone tells a story of formidable organization. Laid out on the surface are all the letters, books and other communications making up the mosaic of a busy, productive life.

Any conversation with Miss Crawford about design always begins with William Haines. This is natural enough. Her association with him dates back to her early days at Metro-Goldwyn-Mayer. Mr. Haines decorated her first home in Hollywood and worked with her through the years until they reached the apotheosis of East Seventieth Street in Manhattan—the duplex where she spent happy years as Mrs. Alfred E. Steele.

"I was practically raised by Billy Haines," she says. "He was like a big brother to me. He would let me go through a Rococo phase; then I'd say, 'Billy, I'm so tired of it.' He'd say, 'Now can we stop playing and go to work?' I started listening to him. He would show me the differences between Hepplewhite and Chippendale. I'd look things up, read about period styles and soon I was able to talk to him in his own language."

Mr. Haines designed many pieces of furniture for the Seventieth Street apartment in a style that might be called a variation of California Modern and which has certainly begun to acquire its own period quality.

"When I moved here, designer Carleton Varney and I worked with a lot of Billy's pieces. You see, although we cut down on everything, I just couldn't give up all the things



"I didn't want anything elegant;
I wanted something for me."
—Joan Crawford



top: A desk in the Living Room indicates the productivity of a busy and well-organized professional life. ABOVE: The use of bright color accents against a pristine backdrop characterizes the clean functional look of the Dining Room, "a background I like for my guests," says Miss Crawford.

Billy had done. So we worked around furniture and curtains from the old apartment. Moving was a major operation. I might as well have been going to Switzerland, instead of just a few blocks across town. And all the time, I told Carleton to bear in mind that I didn't want anything elegant. I wanted something for me."

The logic of the new apartment is confirmed in the gleaming, well-equipped kitchen which reminds Miss Crawford of a William Haines maxim that she fondly repeats: "If the kitchen is in the right spot, everything else will fall into place."

"I love cooking, so to me the kitchen is as important as the dining room," she says. "And the first thing I look for in an interior is what can be ripped out. I can't stand dark walls. I want pure, unadulterated pristine white. That's the background I like for my guests, my pictures and my plants."

Carleton Varney has been working with Joan Crawford for ten years. "If Joan is a friend of yours, she's a terribly generous person," he says. "She never fails to send you a thank-you note or call when you're ill. Everything about her is very precise, and this is reflected in the way we work together. For instance, when we lay out a room, she has masking tape put down on the floor. She likes to walk around it and sense the way a room is going to work. Joan is used to this from sets, when she would have to rehearse before the furniture arrived."

Mr. Varney's liberal and eclectic ideas about design enabled him to incorporate such diverse Haines pieces as the living room sofa and an agate marble coffee table of unique design, and mix in such unimpeachable contemporary classics as the yellow Parsons dining table and of course—that Varney specialty—printed fabric. In the living room, apple green and white

"I was a cosmetician —
I changed the dress of the furniture,
rather than the pieces."
—Carleton Varney

fabric features a Chinese character motif. "He told me it spells 'I love you, Joan,'" smiles Miss Crawford.

"I believe that a client gives a designer three things," continues Carleton Varney. "First, time. Joan was marvelous when it came to waiting for things to arrive. Second, budget. Well, the budget here was to do with things that Joan already had and tailor them to a new environment. Three, taste. Or as I prefer to call it, experience. In this case it involved not just her own experience, but that of another designer as well. And you must also remember that a person like Joan Crawford will have obviously collected a vast quantity of objects over the years, to say nothing of the myriad of personal things. All these are details that have to be worked into the picture when one is dealing with experience. As far as the apartment is concerned, let's say that I was really a cosmetician more than anything else. I changed the dress of the furniture, rather than the pieces themselves. By deepening the lighter-toned pieces to a darker, teak hue, I was able to bring out her collection of white Kuan-Yin porcelain. By setting everything against white and green, I feel we've achieved a marvelous clean look."

Typically, Miss Crawford wanted —and got—a cold honest light for her dressing table. A star does not remain a star by being sentimental, but by dealing with the facts.

Does Miss Crawford have any regrets about leaving California for a more compact New York life? "No," she says. "I don't miss the sunshine at all. I remember the glorious parties in my garden, but I never think of who owns my house now. I really don't enjoy looking back."

In fact, she lives today as she always has—with her face turned firmly toward the future. □



tor. Typically unsparring white light—the kind used for applying theatrical makeup—illuminates the custom-designed Dressing Room table. ABOVE: A soft-toned fabric, one of several especially created for the apartment, is a Bedroom focal point and blends with the carefully planned simplicity.

ARCHITECTURE
BY JIM MEARES, AIA
LANDSCAPE ARCHITECTURE
BY GABRIEL URRUTIA
PHOTOGRAPHY
BY ALLEN CARTER

FOR CENTURIES THE PHOENIX, that legendary bird rising from its own destruction, has fascinated poets and painters and writers. Now part of popular mythology, it is the symbol that came to inspire and inform the design of Hasi Hester's unusual house on the beach at Puerto Vallarta.

As a matter of fact, Mr. Hester—whose fabric and furniture showroom is well known in Los Angeles—was guided by three separate enthusiasms in the creation of a dramatic and, at first glance, incongruous house. Like so many before him, he was drawn by the lure of Mexico itself; he has a special affection for the Gothic magnificence of Venetian architecture; and he holds a firm, and personal, belief in the legend of the phoenix.

That these widely different elements have been combined with elegance and authority is the triumph of *Palazzo Fenice*. Perhaps it is strange to find what is essentially a small Venetian palace named after the phoenix on Conchas Chinas beach in Puerto Vallarta. But it does not seem strange to Hasi Hester nor to the many friends and clients who have visited him in this enchanted setting.

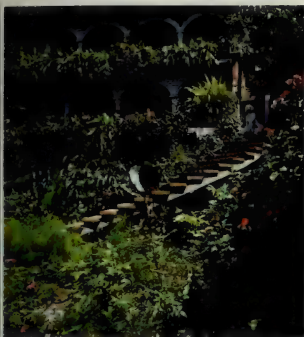
"It's my small corner of peace," says Mr. Hester. "The world outside can get hectic, and the beauty I find here is as rare as the time to enjoy it."

Perhaps more important is the fact that Puerto Vallarta has a very personal meaning for him. He has come here often over the years, in the process seeing a village of five thousand people—and three automobiles—turn



Venetian Fantasy in Mexico

Designing a "Miracle of Illogical Coherence"



into a town and resort with a population now over sixty thousand.

Some time ago, after a serious accident, he instinctively returned to Puerto Vallarta in order to recuperate—to swim in the ocean and to ride horseback along the beach. His recovery was almost miraculous, and he knew then that he had found his “small corner of peace” and that here he had to have a house of his own.

With his head full of visions of Venice and a personal identification with the legend of the phoenix, he knew what sort of house he wanted and what its name was going to be.

“I had the whole thing completed in my mind long before I ever actually saw it,” he explains.

The day came when he found what he wanted. The house, he will admit, was “the ugliest in Puerto Vallarta,” but it had the right location and the right feeling. In front of his eyes he no longer saw an unpromising house—but rather, an image of the completed Palazzo Venice.

“I had the pleasure of seeing a fantasy fulfilled,” says Mr. Hester, “in one of the few places in the world where it all could have happened.”

OPPOSITE: The result of dedicated restoration, the *Palazzo Venice* descends four levels to the beach at Conchas Chinas, which reminded Mr. Hester of the Grand Canal and so inspired the arched Venetian design. ABOVE: Tropical greenery converges with the structure so that it becomes an integral part of the architectural statement. BELOW: An Entrance that is reminiscent of bygone eras reveals ruddy terra-cotta walls derived from native brick and baked in the sun.



Little is taken amiss in Mexico, and the Latin temperament accepts the amiable eccentricities of foreigners. If the *señor norteamericano* wanted a Venetian palace, he would have it.

To turn the vision into a reality, however, was quite another matter. First of all, it involved taking the house down to its foundation and starting from the beginning. Surprisingly, the lot itself is not unlike a site in Venice—narrow, located between the road and the water, the house high and multistoried with a garden behind.

Working with architect Jim Meares and consulting his own library of books on Venetian architecture, Hasi Hester selected the arches and columns and doors he wanted to duplicate. The hexagonal living room, for example, was inspired by the Baptistery in Florence, large open arches on each of the six sides under an eighteen-foot cupola. Over and over again the major theme of the house is joyfully repeated: Let the outside in.

Remodeling was accomplished in less than six months through the efforts of a team of local artisans who carved the stone columns and arches and carefully duplicated the doors and stairways of another civilization.

Nevertheless, the house that rose from the ruins of the old is strangely appropriate, and the small Venetian palace by no means seems out of place in Mexico. Spanish Colonial architecture does carry with it an echo of Venice. Indeed, the very bricks themselves—made only in Puerto Vallarta—give the house, in Hasi Hester's



1. A puzzling vine known locally as *Gloria* produces a wisteria-type bloom with red and green berries, and trails over the Terrace walls.
2. A Puerto Vallarta Plaza with Church by artist Manuel Lepe colors the Entry Hall.
3. Living Room space is unbounded as gracefully curving arches on all of its six sides open to other areas of the house. An 18-foot cupola with rope detail reproduced from the Doges' Palace in Venice perpetuates the capacious feeling.
4. Another Manuel Lepe oil in the Kitchen brightly depicts Puerto Vallarta as it was ten years ago.
5. and 6. A harmonious juxtaposition of furnishings and foliage draws the garden inward to the Living Room. Appointments include a Vidale painting of relaxed life in Puerto Vallarta, and custom-designed desk and cabinets. The rustic dining chairs are upholstered in pigskin.





"The perfect room is a lush garden with chairs."



words, "a marvelous pink terra-cotta color, very Venetian in feeling, with the same quality of light."

The house, too, is entirely consistent with the tropical climate of Puerto Vallarta. And that climate has dictated the indoor/outdoor arrangement.

He wanted to bring the outside into his house, to have no rigid boundaries between the man-made and the natural. The whole was to be one harmonious unit: the sea and the sky and the garden flowing back and forth through arches supported by columns and topped by soaring domes.

These great open arches—and the fact that most of the interior is filled with plants—illustrate the graceful way in which Hasi Hester has made the most of the natural setting.

"You know," he says, "my idea of the perfect room is a lush garden with lots of comfortable chairs around."

And this is precisely the feeling he has created in Palazzo Fenice. A great deal of the charm of the alfresco atmosphere was made possible, Mr. Hester feels, by the work of his good friend Gabriel Urrutia who did the landscape architecture. Everything unites to form the rich background for

LEFT and ABOVE: A Gothic arch separates Bedroom from Bath in the Master Suite. Venetian columns, Mexican antiques and an embellished Indian chandelier create a dramatically eclectic mood in the Bath. OPPOSITE: Warm earth colors and cool reflections from a hand-constructed tile floor offset the simplicity of a trim bamboo bed and 16th- and 17th-century engravings in the Master Bedroom. A noblewoman commands attention in an 18th-century pastel.





"...a lovely setting of fantasy where I can keep the world at bay."



a life of relaxation and hospitality.

It is no wonder that the owner and his friends return time and again to this magical setting. Everything has been carefully arranged to give the illusion of living outside, on the beach or in the garden. Perhaps the most entrancing moment is the dinner hour—in a brick pavilion near the beach, surrounded by the ocean and the stars and the night.

"This is my little island," says Hasi Hester with obvious contentment. "A lovely setting of fantasy where my friends and I can keep the world at bay. Part of the pleasure, I suppose, is knowing I have a house that will *never* really be finished."

His vision of the phoenix is without end; there are more fantasies to be turned into reality; and a comfortable and imaginative house will continue to weave a spell of unexplained magic.

Magic? There are not many places in the world where it is possible to walk through a small English garden to the beach, to ride white Arabian horses on the sand with a Venetian palace in the background.

Hasi Hester's house is—in the words of an Italian critic describing the Doges' Palace in Venice itself—"a miracle of illogical coherence." □

LEFT AND ABOVE: The gracious "Lido" suite awaits guests at the *Palazzo Fenice* where a handsome insignia decks the loggia ironwork. Leather chairs, identical to those in the dining area, are crafted in a 15th-century fashion. OPPOSITE: An irregular coastline punctuates the horizon, adding dimension to an already unparalleled seascape.



In the Province of Ontario

A Coachman's Cottage of the 1840s Remodeled

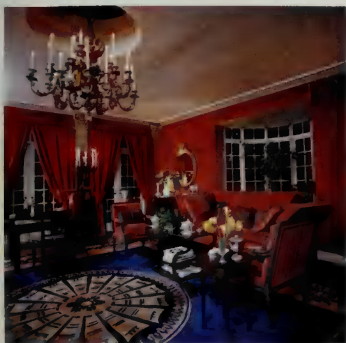
IN ONE OF THE OLDEST parts of Hamilton—less than an hour's drive from Toronto—where French parasols were once the rage and children always wore white, where great houses arose equipped with nineteenth-century gilded amenities, there lives today a noteworthy designer. His residence is not one of the big houses on the hill, built by the founders of Canadian industry, but an 1840s coachman's cottage on the street below.

As Packards gradually replaced broughams, the lower street lined with cottages became known as "Chaufeurs' Row" and remained until time and changing mores put the cottages on the open market. The day designer Harvey Sobel was notified that the first cottage was for sale, he said, "If it's brick, I'll take it."

"I signed the papers," he recalls, "and then went to see it. It was charming. The floors were hand-hewn pine, and Victorian brass lanterns hung on the walls. I had very mixed emotions about remodeling. But then I thought of all the bourgeois things I had, the Regency and Empire pieces. I was too young to live with what the house called for—Country French, glazed chintz, Canadian pine."

RIGHT and ABOVE: Two views of the Entrance Hall mirror the bibelots, such as 18th-century white biscuit Derby figures—a preview of the collectables throughout. OPPOSITE and ABOVE: In the Living Room Empire and Directoire furniture, a Chippendale architect's table soften the hard gleam of crystal cubes, obelisks and a Baccarat lamp. The Louis XVI bronze-doré chandelier illuminates a domed skylight with the navy blue night above.





INTERIOR DESIGN BY HARVEY SOBEL
PHOTOGRAPHY BY BOB FISHER



Remodeling was true to the old axiom of form following function. To accommodate the new plumbing and wiring the ceiling in the entrance hall was lowered and mirrored.

"It was not mirrored out of whimsy," says Mr. Sobel, "but for comfort. Whenever I mention comfort to the owners of a house I'm designing, one of them usually looks stricken and says, 'I don't want overstuffed chairs.' 'No, no,' I say, 'comfort is a feeling of rapport. Color, texture, proportion, scale, objects—everything contributes to that feeling.'"

For his own comfort the designer would never consider living in even the most prestigious high-rise.

"I would jump out the window. A house is an integral part of my life and that must include a garden."

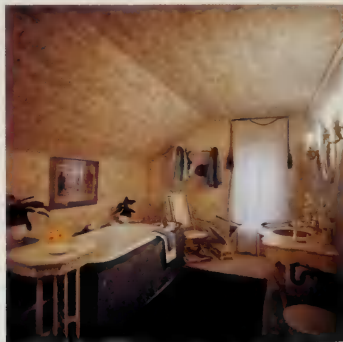
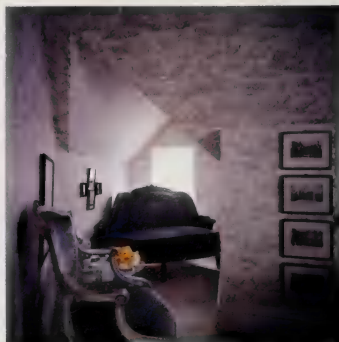
He waves his hand in the direction of the French doors leading out to a formal garden. Thanks to landscape architect Joseph Pataki, two thousand tulips glisten like a tapestry of jewels under the late afternoon sun.

"I never travel at this time," says the designer. "The European market is good the year round, but my tulips bloom only in the spring. The garden really has taken more time and energy than the house. I had enough black



ABOVE: The original living area becomes an intimate Dining Room with a round Regency table and colors to warm the Canadian winters. RIGHT AND OPPOSITE: The new Kitchen where the designer indulges in one of his favorite hobbies is equipped with accoutrements for gourmet entertaining, including a 19th-century Dutch stove.





loam hauled in to go down four feet.

"I think I have the only dogwood in Canada. By all the rules, we're too far north for dogwood. But with the help of prayer and a protective north wall, I awake to it every morning. It's the best part of the day."

Entertaining is also high on Mr. Sobel's list of priorities.

"I prefer to entertain at home," he says, "and I remodeled and enlarged for that reason. Although it is a very private space, it is a space to be shared with my friends."

Harvey Sobel is often asked why he doesn't move to a design center like London or New York.

"I wouldn't leave here for material gain or for more exposure. I think that if you have something other people want, they will come to you. I've been very fortunate that way. It's nothing for me to hop on a plane for New York, Florida, or wherever. It's part of my work. But if I lived in a large city, I would have no hope of one day building what I'd like to have—a glass house in the middle of a forest. That's what I want, all without draperies, and no matter what's next door!" □

RIGHT and ABOVE: Three views of the Guest Suite, an area that required only refurbishing. The Victorian washstand is set with a new Sherle Wagner sink, and a frame upholstered in linen velvet encases the original tub. The Louis XVI banquette, Hepplewhite chair and Scalamandré toile de Jouy soften the room's angular shape. OPPOSITE: Mirrored ceiling in the Master Bedroom gleams with glass cornices and a medallion inlaid with brass. The Japanese pigskin chest serves as a coffee table.







The Condominium— A Design Challenge

What To Do with a Series of Cubes?

INTERIOR DESIGN BY SUZANNE GEISMAR, ASID
PHOTOGRAPHY BY FRITZ TAGGART



A BEVERLY HILLS APARTMENT in California is the present stage for that classic *pas de deux* between owners and interior designer. After a long and friendly encounter of wits and wisdom the apartment—once pleasantly innocuous, grand in scale, but otherwise as neutral as its many neighbors—is now transformed into a garden of delights.

Interior designer Suzanne Geismar discusses her work on the apartment enthusiastically without any of the banalities sometimes encountered. Spiced with ready laughter and sly asides, every apparent flippancy and

off-hand remark carries the weight of serious thought. To listen to her is a delightful and instructive experience. Each question meets with an affirmative and positive answer.

"Which do you prefer, traditional or modern?" "A favorite?" she asks with wonder. "How can I have a favorite? All of us, you and I and everyone else, are modern. We are all 'in' and 'now' because we are alive. True, we all have a past, roots if you will. We have our ancestors, but belong to the twentieth century as our children will belong to the twenty-first century.

It's no news that the past is prelude to the future and that, as someone once said, 'We are tomorrow's past.' If this is true in the larger issues of life, it is also true in the field of interior design. Why would it not be?

"We appreciate the past, respect its

1. A spirited Balinese carved-wood fish skims the lacquered goatskin Entrance Hall console.
2. and 3. A monumental Billy Al Bengston painting, *Animas Draculas*, turns a corner of the Living Room, extended by the mirror planking that surrounds the fireplace. The custom Stark carpet unifies an unusual color scheme. Ken-Wil sofas and an ottoman are covered in Clarence House fabrics.



ancient appeal, but we can never recreate it, nor relive it, even if we wanted to. We can fill our rooms with grand authentic period pieces and works of historic art, but if we are to *live* in them we can't fence them off with red velvet ropes forever."

BELOW: Delicate Phalaenopsis orchids drift above the Dining Room table, guarded by an ancient wooden Kuan-Yin. OPPOSITE ABOVE: Bold patterns charge the Master Bedroom: undulating Brunswick & Fils zebra stripes cover the bed, and a diamond pattern studs the Stark carpet. OPPOSITE BELOW: Bamboo molding, straw wallcovering and batik upholstery reinforce the Den's primitive feeling.

Her interiors demonstrate clear thinking about design. They are as appropriate to the elegant past as to the practical present and the imaginative future. She willingly and consciously tolerates rich period pieces cheek by jowl with the most ascetic contemporary objects. Antique and modern artifacts live together in "a peaceable kingdom," because Suzanne Geismar demands that—whether they be old or new—they have quality. This point of view demands good basic design, craftsmanship, the ring of authenticity and fitness. There is no alternative.

In the Beverly Hills apartment quality is apparent as the first, insistent theme. Informed taste, understanding and experience allow the designer to use her imagination with effect. Her bright fantasy gently wooed the owners' innate taste, gave it subtle unity, and the polish of a professional designer.

One singular feature of the apartment is that the rooms purposely have no focal points. Unlike people, who have a "best profile" for the camera, all sides of the apartment are good. The rooms are dramatic, of course, but



they are not stage sets on which actors must move within rigid limits. They are vibrant spaces designed to envelop people like a comfortable quilt. They engender mood, spirit, tone and—above all—lively talk. They are designed to stimulate, not to overwhelm. The unobtrusive statement of the décor is particularly exact.

The rooms have multiple interest. Their overall unity in variety allows art, objects and people to refract in different ways—like facets of jewels turning against the light. Each point of interest—whether a work of art, an object or a piece of furniture—is arranged to show itself at its best and, more importantly, to have a double effect in its play against other design elements. People are free to move as they wish, and every angle has its particular vantage point of charm. The eye is continually entertained.

To achieve such visual effects takes something more than skill. It involves sound judgment. The designer planned ahead of time and anticipated what objects will do when observed from many different sides. In a way, Suzanne Geismar has managed a juggler's feat with no apparent effort, in order to mask the time and thought that have gone into reducing the diversity of the apartment to its present deceptive simplicity.

Any definition of style is slippery, analysis next to hopeless. It is as easy to define style as to discover the secret of flight by looking at the wings of a butterfly. Some find style in a free-wheeling robustness, the concept of the creative individual striking out for self-expression. Others have come in with complicated theories that have obscured the issue. Ancient or modern, classic or romantic—no one yet has had the final word.

In this apartment designed by Suzanne Geismar the ingredients are here for style in a very particular sense. The specific is here—the beauty of paintings, sculpture, works of art and fine materials. The abstract is here—the perceptions, intuitions and emotions of the designer. What results is indeed style—unique, graceful and delightfully personal. □



The House of Four Fountains

Mrs. Archibald Brown Designs for Herself

INTERIOR DESIGN BY ELEANOR S. BROWN, MC MILLEN, INC.
ARCHITECTURE BY ARCHIBALD M. BROWN PHOTOGRAPHY BY RICHARD CHAMPION

"YOU DRIFT from something minor—a way to pass your time, with one little assistant to help—and eventually it becomes really something."

Mrs. Archibald Brown's summing-up of her fifty-one years as a New York interior designer, founder and still active head of McMillen, is characteristically simple and succinct. But it needs a gloss. Mrs. Brown moves and works with unhurried grace, but she doesn't actually "drift" physically or metaphorically. And "really something" should be interpreted as comprehending not only McMillen's own enduring ability to keep abreast of change over half a century, but also its capacity to do so without abandoning its founder's standards—respect for tradition, devotion to quality, excellence of workmanship and a concern for the probity of taste.

To Mrs. Brown, at the age of eighty-five, interior designing is by now second nature. Her fellow designer and admirer Billy Baldwin says, "She considers decoration not as an end in itself but as part of a way of life." Anyone who knows her understands that she is by nature as disinclined to dictate about decorating as about living. But her experience and reputation are such that she is often consulted as an oracle and—if only in self-defense—she is prepared to mention some of the principles that have guided her in her career.

"I try to design rooms around their architecture," she says, "or to create architecture for rooms where none exists. Rooms should reflect the personality of their owner. Best for a decorator to resist the temptation of



producing a pretentious or novel effect. Pretension palls, fads fade."

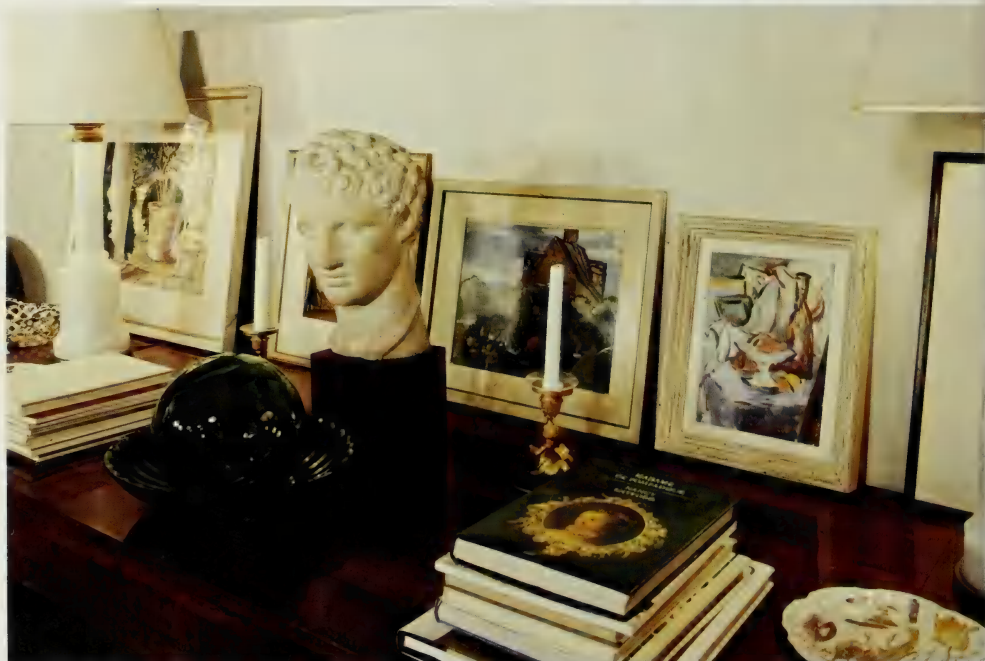
The charming house on East Fifty-fifth Street in New York City, where Mrs. Brown (then married to her first

ABOVE: Beyond the circular courtyard fringed with boxwood and cryptomeria, Eleanor Brown welcomes visitors to her seven-acre Southampton estate. RIGHT: Walls and flooring of the Entrance Hall are the same mottled stone as the gabled roof. The furniture is Louis XV. OPPOSITE: Prominent in the 40-foot-square Living Room is a round Louis XVI Italian table, a set of Louis XV French armchairs and an Italian Empire console.





"It was an extraordinary achievement,"
says Billy Baldwin,
"miles ahead of its time."



husband, Drury McMillen) lived when she founded the firm in 1924, is still her working headquarters. It is supplemented by considerable office space in a modern building across the street. But for years now she has lived in another apartment. In former house and present apartment interiors bear the gentle but perceptible imprint of the personality of the owner/decorator.

Perhaps, however, it is her country house *Four Fountains* at Southampton, Long Island that provides the most telling example of her architectural and decorative approach. The house was originally designed and built for a client in 1930 by her second husband, the late Archibald M. Brown, a well-known architect. The client was rather unusual in wanting a dilet-

tante's pleasure dome near the ocean, not a conventional seaside house. In addition, he required a private hall where he could entertain his friends with amateur theatricals, films and concerts. In 1942, when World War II was on and amateur theatricals were off, the property with its nineteen acres of land came on the market. Mr. and Mrs. Brown decided to buy it and



convert the pleasure dome into a summer house of their own.

It was a daring decision for the period. The extravaganza of the 1930s had turned into a 1940s white elephant. Its conversion entailed the transformation of a vast interior area into a habitable living room, with the addition of windows and a fireplace; the substitution of two double bed-

rooms with bathrooms, for what had once been a raised stage; and the removal of a large church organ. A year's hard work by Mr. and Mrs. Brown saw the reconstruction and decoration through to its successful conclusion.

"It was an extraordinary achievement," says Billy Baldwin, "miles ahead of its time in concept."

"Functional intimacy" is how yet an-

Other views of the large Living Room, a free interpretation of various European styles, reveal thoughtfully detailed areas of interest and comfort. *opposite*: A long Italian Empire fruitwood table both displays collectables and functions as part of a freestanding partition. *ABOVE*: The addition of a fireplace makes possible the coziness of a hearthside conversation grouping within the grand scale; added windows increase the flow of light and ocean air. On the marble mantel is Wheeler Williams's *Figure of Summer*. Behind the sofa is a French Provincial Directoire table.



Fabric colors are mild by current standards,
but never precious or weak.



other old friend and frequent houseguest, the artist and designer Van Day Truex, describes the unique quality of Four Fountains. He adds—it is no mean compliment from one who is a knowledgeable and inspiring critic of interiors—that Eleanor Brown's treatment of her Southampton living room in particular is "the best handling of all-purpose space that I know."

Throughout the house the furniture is predominantly eighteenth-century French and Italian. Fabric colors are mild by current standards, but agreeably unemphatic and easy on the eye, never precious or weak. According to Mrs. Brown the furniture "was just an accumulation of the things we had. We bought very little. In the thirty-odd years that I have lived here



OPPOSITE and LEFT: The huge Living Room also contains another commodious seating arrangement and a dining area that overlooks the verdant landscape. The painted toile hanging by Raoul Dufy provides a focal point. Italian Directoire chairs, part of a set of ten, surround the draped table set with Queensware pieces. ABOVE: This and another Bedroom were created by enclosing the stage area of the amateur theater that had been the main structure. The antique bed is Spanish.

I have only re-covered the sofas and chairs once—and in the same colors as before. But my friends, even the young ones, seem to think the place is more or less all right."

Her reference to the approval of the young is revealing as well as endearing. At McMillen, where work is increasingly concerned with projects for modern apartments, offices, banks, and commercial houses, from America to the Middle East, much of the contemporary designing is confidently entrusted to the younger members of the staff—with mutually happy results. Understanding breeds understanding, and confidence inspires confidence. One doesn't have to be an evergreen octogenarian to know that good plants grow from good roots. □

An Intuition for Space

Architect/Designer Winters in Florida

ARCHITECTURE AND INTERIOR DESIGN BY BENJAMIN BALDWIN, AIA
PHOTOGRAPHY BY RICHARD CHAMPION

HERE IS A HOUSE that is in concert with its surroundings. Internally it is an abstraction of the discipline and coherence of nature, a light-washed space dealing skillfully and unsentimentally with the specifics of function. It reflects ideas that have been brought to a level of ultimate refinement, expressing them in simple materials and natural, sober colors. It is a mature work, a house that distills

a lifetime of communicating dual pleasures: a delight in nature and a definition of man's place in it. There

BELOW: Blooms of *Thunbergia grandiflora* entwine the cypress arbor fencing of the Entrance Court. RIGHT: A tray ceiling replaces the original beamed cathedral design and provides an angular framework for the free-flowing Living/Dining Area. Built-in seating visually enlarges the architecturally planned boxlike space; the large pillow is covered in Clarence House suede.





is a precise measuring of the relationship between the two that provides the key to understanding the spirit of Benjamin Baldwin and this house, the architect/designer's own winter home in Sarasota, Florida.

Characteristically he sought a house with a superb setting, and when he found what was little more than a rectangle of concrete blocks, he was undaunted. The house was located on an inland waterway and was surrounded by extraordinary vegetation.

Those were the necessary ingredients; everything else could be improved upon. It is equally typical of this quiet, cerebral man that he should prefer to deal with transforming an absolutely unpretentious, even ugly, structure, rather than erecting some sumptuous pavilion of his own design.

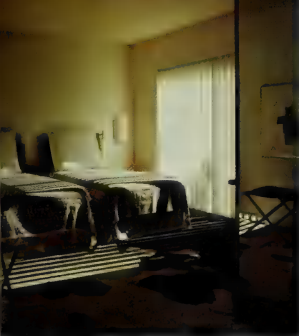
"The whole thing was to make the space beautiful," he says simply.

The designer set about it radically enough by gutting the whole interior, masking that mandatory local idea of

grandeur, the cathedral ceiling, with a lower tray version, and installing floor-to-ceiling windows. This was his first gesture to the abundant Florida landscape. Internal walls were reduced to little more than markers, necessary uprights, defining what had become one harmonious flowering of space.

Charcoal gray carpeting provides a continuous undertone throughout the space, while furniture is disposed in the most sparing manner. Mr. Baldwin is actually antifurniture, and lets it be





known that what does exist is largely for the comfort of others. "I'd love to have a house with nothing in it. But I don't actually think of any space as being just for myself."

The conspicuous lack of objects, of clutter, is another remarkable aspect of the house. The designer's interests are directed toward the formation and clarifying of space, the dynamic of the design process itself.

Enthusiastically opposed to collecting anything, he makes sure that

whatever is given a place in his house is of superb quality. A purity of line and truthfulness of purpose are what attract him, and they can be found in

OPPOSITE: Lightly scaled simplicity defines the Dining Area, formerly the kitchen.

Lithographs by Ellsworth Kelly. LEFT: Vertical cloth blinds in the Guest Bedroom create interesting shadows. BELOW: Another view of the U-shaped Living/Dining Area created by the freestanding fireplace divulges a carpet-covered relaxing platform; cushion fabric by Scalamandré. African masks and a Braque lithograph add artistry.



such pieces as the Dan chair from Africa and the low Japanese stools which appear in several contexts throughout the house. Other pieces—such as the dining room table of white Formica with natural wood edges and the smaller coffee tables in the same materials—were designed by Mr. Baldwin himself. But they show the same firm requirement inherent in his vision—that form and material carry out their appointed tasks with logic and elegance. He is convinced that an

understanding of design and all that it involves is really intuitive.

"It can be taught up to a certain point," he says, "but beyond that it is a question of individual feeling. I think of it as a kind of radar, a silent measure of the relationship between void and solid. When I'm in a room, I'm aware of everything in it. But how do you describe this process to a person who isn't a designer? I've looked at most books on interiors. They don't seem to clarify anything."

What does actually compose a designer's sensibility? A personal vision is intimately related to the life experience, and his own aesthetic had early roots, beginning in his youth.

"My earliest memories are architectural," he recalls. "My grandfather's house in Alabama had vast rooms and very little furniture. One was always aware of great columns, and of space. As far as my education is concerned, I feel that the period I spent studying with Hans Hofmann



was very important. I don't think anyone else had such an influence on me as a teacher. From him I learned about spatial relationships, and the rules that apply to painting are just as valid for interiors. I've also been very much influenced by and involved with Oriental things. Even as a child I dressed in Japanese clothes. When I finally went to Japan, I felt as though I had been there all my life."

He remembers that being in the Compound of the Temples on the Ise peninsula in Japan was one of the great emotional experiences of his life. Certainly the lessons of the Japanese interior, with its virtual absence of furniture, have been reiterated over and over in his own work.

But it is impossible to think of Benjamin Baldwin without considering his love of nature. He sees the verdance and logic of vegetation as an antidote to the chaos of human experience.

"My greatest joy in life is gardening," he says. "The complexity and richness of nature constantly amaze me. It seems to me that there are more than a hundred shades of green, and the configurations of foliage provide me with all the pattern-on-pattern I wish to deal with. I really can't separate my existence from growing things and natural creation."

This longing for a divine order—this contract between nature and man—seems to be common among serious designers. It appears to be a crucial element in the formation of aesthetics that are necessarily hierarchical and based on the intelligent application of a system of values.

Benjamin Baldwin's house embodies all of the influences mentioned above and brings them to a unique fruition. Like any personal statement, it also possesses qualities which deal with the particular inclinations of the designer. The need for privacy, for instance. But this is achieved, not

through the closing off of the interior from the outside world, but rather through the careful selection of the site itself, and by the use of plantings to screen out unwanted intrusions into what is a very private world.

It is the simplicity and directness of the space that make the house seem so completely modern. Mr. Baldwin's dislike of the heavy, the obvious and the permanent is manifest everywhere. Virtually any object in the house could be removed by a single

person, and the absence of anything that is superfluous may be seen as a silent rebuke to those who believe that the congealed massing of objects on every available surface represents a true statement of values.

Finally there is the calmness, the sense of repose that comes from being in an environment where priorities are balanced, seeking no other end than that of providing an honest—and therefore beautiful—frame for the ongoing process of living. □



Longing for divine order is common among serious designers.

OPPOSITE: Light filters warmly through the snow fencing used for the top of the vine-draped dining arbor at one end of the terrace. RIGHT: A garden view takes in the floating cypress moon-watching platform; chairs are by Brown Jordan. Detail shows a display for luncheon of the hybrid hibiscus Mr. Baldwin collects and grows.



The Collectors: Mr. and Mrs. Carl Apfel

PHOTOGRAPHY BY RICHARD CHAMPION

*The Main
Residence*



THERE'S NO DOUBT ABOUT IT. Iris Barrel belongs to a threatened species. She is an individualist in a period when the term has been devalued almost beyond redemption—a devotee of the grand gesture in a world that is rapidly evolving toward a relentlessly leveling standard of careful "good taste."

Such is her particular vision of abundance, expressed not only in her cornucopia of an apartment, but even

The Living Room is a complex assemblage of cultural traditions and rich fabrics. OPPOSITE: An early-18th-century painted Genoese corner cabinet, a large 18th-century Dutch painting and a 17th-century Flemish mirror share one wall. The fireside chair is 17th-century Venetian. LEFT ABOVE: Examples of singerie stand near a 17th-century Italian screen representing the four seasons. LEFT BELOW: The painting above the antique oak refectory dining table is 18th-century French, as is the barometer. ABOVE: An inlaid Louis XVI table holds antique Chinese porcelains.

"I wish we'd all relax
and admit that it's all right to have something imperfect
if it's personal."

in the way she dresses. The two themes are intertwined as far as Iris Barrel is concerned. And the glorious Italian brocade she wears might well have begun life as a furnishing fabric, while the chain of Turkish coins around her waist had other currency. "You could call me a visual gourmet," she offers as a preliminary explanation of a unique sensibility.

Beginning in a modest way twenty-five years ago—when she and her husband, Carl Apfel, first began to make an annual pilgrimage to Europe to find unusual fabrics for his company, *Old World Weavers*—Iris Barrel has been combing England and the Continent in search of the rare and occasionally the bizarre.

"When we first went over, it was paradise," she recalls wistfully. "The most divine French Provincial pieces could be picked up for next to nothing. Today the price structure has changed radically, but I'm still convinced that it's possible to find treasures in the most unexpected places."

In any case, nothing daunted, she has now extended her detective work to Central America and the Caribbean and is building up an authoritative collection of Haitian art.

"You can find quality wherever you go," she says with conviction.

A quarter of a century of informed collecting has produced an extraordinarily rich and varied multitude, an ever-rising tide of objects that now fills two rooms of a Manhattan townhouse but nevertheless leaves the Apfel apartment with closets full of unexhibited treasures.

"This is really a multilevel experience," she says. "Almost everything I've ever acquired is still here somewhere. But as my personality changed, so did the space. Personality becomes



more complex as we mature, I suppose, and also I've changed many of my ideas about design. I love superimposing one idea over another. The whole apartment is really a collection of objects brought together in a huge and intricate collage."

Her ideas of collage range from juxtaposing a delicate Picasso drawing with a Velasquez, as well as contrasting the cultures of East and West.

"My taste is essentially emotional. I just do it, and think about it later."

While the source of individual elements in the space can easily be

traced, the overall mood is a little harder to define. In its prodigality and opulence, it suggests a cultural synthesis, absorbing influences from many different worlds and linked together in a bright common bond of

Diaphanous curtains shaped by opaline tiebacks create a stagelike setting for the Master Bedroom's sophisticated European flavor. Brilliant antique opaline also enhances the First Empire dressing table. The painting above the mantel is 18th-century English, the singerie screen 18th-century French, and the rug is antique French needlepoint. The musical instrument case, behind the sofa, and the chandelier are period Italian pieces.



sympathetic lighting and color. A latter-day Venice, perhaps. The rooms have a curious shifting quality, a fluidity of composition that calls to mind the movement of the sea.

"That's probably because I compose rooms in three dimensions," suggests Iris Barrel. "Most spaces are so arranged that you walk in and gasp at the perfect symmetry of it all. Well, I believe in design that holds up when seen from any angle. Perhaps you might like to think of a painting. You outline the whole composition first, then go back and add all the details.

"You know, I feel I could do a contemporary room with my eyes closed. It's very simple. Not that such rooms don't work or that they aren't beautiful, it's just that I find more challenge in complexity. It's really quite quirky, this working with space. Like characters in a novel—who sometimes seem to take on a life of their own beyond the writer's control—rooms often start behaving very differently from what you intended in the beginning."

With her caftans and Turkish trousers and splendidly barbaric belts and buckles, she understands all the

compelling importance of exact detail.

"Throw-away touches like pillows and lampshades are actually vital," she says. "And just as in fashion: when a woman has style she doesn't have to follow a fad. The same thing for a room. A fabulous object is *intrinsic*. It's always right. Of course, another fashion lesson is also applicable to space. 'When in doubt leave it out.'"

As a professional designer Iris Barrel has put her lively philosophy to work for clients as well: "It's all bones, bones, bones. Good design has to have true structure, otherwise everything



looks limp and unappetizing. And a feeling of whimsy is so important. Most homes in America are totally lacking in any sense of humor. I guess it's because there's such a feeling of insecurity here. Everybody's looking for status, and you can't play that game if you have any feeling for wit or urbanity. I wish we'd all relax and admit that it's perfectly all right to have something imperfect if it's personal. Or that a room in Versailles isn't necessarily better than a loft in SoHo. Everything should be well designed by its own unique standards."

One thing she relies on extensively to establish a unity in her diverse tastes is a close attention to color.

"I learned a long time ago," she explains, "that you can get an almost monochromatic effect if you use lots of colors with similar levels of intensity. I mean, look," and her hand sweeps around the living room, "I hardly know what color this room is, but it works. You see I love subtlety; I love having to look at something more than once before defining it. And color is dimensional, remember.

"And another thing: I hate uptight

furniture. Now it may sound absurd to say that my living room is comfortable. It's very formal. But it's not 'touch-me-not.' Again there's a fashion parallel, too. It's a question of bearing. Some people can look very much at ease in evening clothes, while others look formal in sportswear. Attitude is everything, and I think mine is essentially lighthearted."

But life is changing rapidly in the 1970s, and such values as those enshrined in the Apfel apartment seem in increasing danger of being eroded. Iris Barrel's fine-boned face



The Guest Apartment

clouds over for a moment of worry.

"Yes, I'm afraid my kind of approach is ultimately condemned," she says slowly. "Nobody in this society wants to apprentice anymore, for one thing. So very little has the solidity of experience and the tangible benefits of knowledge slowly learned. Quality is at the heart of my approach to design. All the effects I create would be ludicrous unless worked out in carefully chosen furnishings and fine detailing. Quality is under siege today, and I doubt whether it can survive the onslaught. Our only hope is that those of us who do care about standards will fight to keep them."

Timing, of course, is at the heart of this exercise in breathtaking pastiche, as Iris Barrel is well aware. The apartment, with its efflorescence of European antiquity, is the product of that vanished era in postwar history when American influence was supreme in Europe and American buying power almost limitless. Too, it was probably the last moment in which the United States imported ideas of richness and complexity from Europe, in quite such wholesale quantities.

Iris Barrel's achievement is historical in a double sense—as a restatement of transatlantic themes and as a case history of an era in American taste. As she herself says, "It was all a matter of knowing where to look." □



The two-room Guest Apartment downstairs is another colored showcase for a multitude of traditional treasures and personal favorites. A collection of Haitian art enlivens the sunny dining area through the doorway. Neapolitan nativity musicians play on the low Lebanese table and on the 18th-century Venetian blackamoor stand. Near the luminous 17th-century Portuguese marriage screen is a Régence gilt cabinet. A serpentine 17th-century Spanish pedestal topped with a Sicilian puppet head stands by an 18th-century French armoire.

ANTIQUES

Duncan Phyfe Reconsidered

BY MARVIN D. SCHWARTZ



LEFT: A tall, characteristic Duncan Phyfe piece, this mahogany secretary circa 1805, with original fittings, displays a broken pediment instead of the normally seen flat one. Courtesy, Bernard and S. Dean Levy, Inc., New York. OPPOSITE LEFT: One of a pair of lyre-back mahogany chairs, circa 1801, from an original set of twenty-four made by Duncan Phyfe for Governor William Livingston of New Jersey. The lyre strings are of ebony instead of the usual brass and the chair has paw feet. Courtesy, Bernard and S. Dean Levy, Inc., New York. OPPOSITE RIGHT: On a tripod stand, this writing desk with lift lid, pen tray, and mechanically adjustable writing surface is fashioned from mahogany and mahogany veneers. Attributed to the Phyfe workshop, circa 1805-1820. Courtesy of Jeremiah's Antiques, in Marblehead, Massachusetts.

THE NAME OF DUNCAN PHYFE conjures a magical image, synonymous with the handsome furniture for which he continues to be admired. Only the very best New York furniture of the early nineteenth century has been attributed to him, and many of his finest pieces, still frequently emulated, are considered classic prototypes.

Typically, his pieces were made of mahogany, darkly stained, in designs reflecting the obvious Greco-Roman influence suggested in Thomas Sheraton's books. Crisp carving and delicate proportions are dominant characteristics, with the sheaf of wheat, oak leaves, drapery garlands, and thunderbolts the most familiar ornaments, along with the small lion's paw feet, sometimes erroneously described as dog's paws.

Ironically perhaps, Duncan Phyfe's long-standing reputation for craftsmanship is based on a strong oral tradition backed only by a few salient documents. The popular notion of Duncan Phyfe's work is limited to furniture designs in that aspect of the Sheraton style closely associated with English Regency, although serious students and collectors, aware of Phyfe's work for over fifty years, continue to theorize that the shop must have produced

work in more than a single style.

Since business records from his shop have not survived, or at least have not yet been rediscovered, the facts relating to Phyfe's cabinetwork are amazingly sparse. Old New York City directories show that the Phyfe enterprise was a large one, since it occupied more than one building at each of its locations between 1792 and 1847 when Phyfe retired. At his death in 1854 his estate was valued at about a half million dollars, a much-better-than-average sum for a cabinetmaker of that day. In addition, his real estate purchases through the years appear to have been one means of investing the profits of a shop said to have employed a hundred workers at its peak. While there are no definite records of what Phyfe made, there is proof that his shops were so busy that many Phyfe pieces should have survived.

The problem of determining Phyfe's actual work is not easily solved. While he may have been the most successful furniture maker of his day, his competition in New York was extensive. The New York Directory of 1820 listed about one hundred and fifty cabinetmakers, some of whom made much the same kind of furniture as Phyfe. Also, to add confusion, Sheraton designs were popularly supposed to



be Phyfe's main inspiration. This may account for examples of the first few decades, but not later. No self-respecting householder of the 1830s would have been willing to buy the old-fashioned Sheraton designs, so the shop must have been producing work in the heavier Empire style.

Phyfe's work in later years is easily distinguished and particularly interesting to consider. Nancy McClelland's book *Duncan Phyfe and the English Regency*, published in 1939, includes a list of furniture that is rather securely documented. Bills have survived for some, others have been attributed on the basis of family records and history. There is a strong possibility that careful review of the examples shown in the book would result in certain changes; however, it shows a body of work that looks consistent enough to have come from the Phyfe shop, known for its elegance and restraint. Light or heavy, delicate or bold, the documented Phyfe furniture suggests that changes in style during the nineteenth century were merely a superficial phenomenon and that the same richness and simplicity is discernible in both early and late examples of his work.

Duncan Phyfe's designs are essentially in the English spirit and can be contrasted with then-contemporary efforts

reflecting French influence. In all of his work the emphasis is on fine woods, whether used solidly or in veneers, and warm dark-colored grain patterns covering large expanses punctuated with ornamentation—delicate in the earlier years, heavier in later years. The Frenchman Charles Honoré Lannuier, his most able competitor, used designs that were an American variation of the Paris fashion, emphasizing the importance of gold elements. Duncan Phyfe, too, used gilt caryatids, swans and dolphins that held great appeal for the affluent, then purchasing for their new Hudson River establishments as well as for homes as far away as Baltimore. His far-reaching reputation was instrumental in gaining commissions from the South and from the Middle Atlantic states, also.

Duncan Phyfe's distinctive pieces display varying proportions, depending upon when the pieces were done, but construction is always fine and with high-quality carved detail. His design selections from the Sheraton book were done with great discretion. While the book included something for almost everyone, the Phyfe repertory was limited to a series of designs that emphasized the more archaeologically correct of the neoclassical. Chairs and sofas were





3. One of a set of six mahogany chairs attributed to Duncan Phyfe, in a modified *klismos* form with oval back splat in leaf motif. 2. In mahogany and mahogany veneers, a washstand on brass ball feet displays lift lid, drawer, and cupboard below. Attributed to the Phyfe workshop, circa 1805-1810. Courtesy, Jeremiah's Antiques, Marblehead, Massachusetts. 3. One of a pair of Sheraton mahogany five-legged card tables with slender reeded legs and bulbous feet, circa 1800-1810. Courtesy, Israel Sack, Inc., New York. 4. One of a pair of classical mahogany harp-back side chairs with paw feet. Attributed to Duncan Phyfe, circa 1810-1820. Courtesy, Israel Sack, Inc., New York. 5. A Duncan Phyfe breakfast table of mahogany, circa 1810. Courtesy, Kenneth Hammit Antiques, Woodbury, Connecticut.



invariably based upon the Greco-Roman model known as the *klismos*. Legs were either round in cross-section and reeded or fluted, or plain straight-sided shapes, curved to conform with the *klismos*. Urn-shaped pedestals were used on a variety of tables. Some were carved with neoclassical detail while with others the only embellishment was the twining of the lathe rings. The vertical bands of the so-called waterleaf motif applied to legs are typical of the crisply carved detail employed by a host of New York furniture makers, but the most refined carving appears in pieces attributed to Duncan Phyfe.

The question of what was and was not made by Phyfe may seem irrelevant, since there is no way of being sure in the case of pieces that have neither labels nor accompanying documents. But by studying pieces attributed to Phyfe, a set of criteria for excellent quality results. That workmanship rather than the design should be the standard applied is evident, especially when reviewing the materials that help to clarify some aspects of the New York style of the nineteenth century. Several books of prices, one published in 1810 and another in 1817, show typical shapes and designs made at the time, all in the spirit of Duncan Phyfe. Since the books are only partly original and consist largely of designs that might have been borrowed from London books, it is interesting to note how basic forms were repeated. The forms in the books are very similar to those that had been used by Phyfe. Consequently the chairs and tables that might be attributed to Phyfe are among the suggestions in the price books. Even the early books suggest simple, forthright designs, a bit more simple than would be considered desirable by the more elegant cabinetmaker of that time.

In surviving pieces attributed to Phyfe from the 1820s

continued on page 144



Favoring Formality

The Continuum of Tradition

INTERIOR DESIGN BY KALEF ALATON, ASID, AND JANET POLIZZI
PHOTOGRAPHY BY RUSSELL MAC MASTERS

IN AN AREA IN BEVERLY HILLS where driveways are expansive enough to accommodate a dozen or so cars, and flowers flourish, there is a house where musicians often play until dawn, where the doors open to Balenciagas and Diors and where cases of Château Lafite are delivered.

Nevertheless the owners had an uncomfortable feeling about their house: "We looked at the rooms one day, and they reminded us of the era when everyone wore those strapless ball gowns and pointy-toed shoes. We wanted interiors for today."

Through friends they had heard of designers Kalef Alaton and Janet Polizzi and sought them out for advice.

"I remember the day we arrived," says Mr. Alaton. "The rooms were from a vanished age—you know, the bland and blasé fifties. White sofas for miles, bouclé and pile everywhere and everything beige, beige, beige; it went on forever. But it was a houseful of rare antiques and beautiful architectural detail—and I mean more than high ceilings. People stand in a room and say, 'Look at the high ceilings.' They think I can solve anything as long as I have a twelve-foot ceiling. I could be designing in a grain elevator. But this house was special. It gave us a great deal, and in return it required the same from us."

Happily, Mr. Alaton is a designer in the most personal and private sense who insists on working very closely with the owners.

"I need to know practically everything. I need answers to hundreds of questions: what they read, whom they entertain, what they serve. And I need



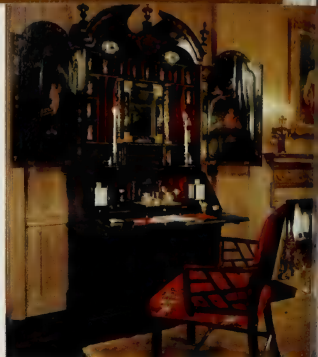
OPPOSITE: Late-17th-century Italian chandeliers highlight the Gallery, a stretch of terrazzo for music and dancing. The chairs flanking the bay are covered in tiger velvet by Brunschwig & Fils. ABOVE: The house serenely overlooks the well-tended lawn and large pool.

time to let my own perceptions about them evolve. Once I start a room I know how sixty percent of it will look; the rest comes from feeling."

Architecturally, nothing had to be changed. The designers were faced with the problem of pulling the rooms together—rethinking, regrouping, rearranging, finding an aesthetic route to achieve a larger purpose.

"I knew these would be night rooms," Mr. Alaton says, "rooms for rustling silks and black ties, for the clink of ice where the wit is quick, the laughter soft and flirtation a practiced art. These rooms demanded glamour, an idea that seems to have faded when an overzealous concern for function grew popular. Not for me, though. I love glamour. Eleonora Duse had it, and so do the Duchess of

"I subjugate everything to atmosphere;
then when a woman enters a room
she will feel instantly more beautiful."





Windsor and Garbo. They're the people who make shining moments. And that's what these interiors are for—a lifetime of shining moments."

In the rooms where friends often gather after dinner the walls gleam with fifteen coats of lacquer. Each is rubbed and mottled, as craftsmen treated furniture in the eighteenth century; a color of such intensity and depth has been achieved it seems to perfume the air. Everywhere there is a tête-à-tête seating, the stretch of banquettes, cushions one upon the other. There are shimmering candles, and the play of shadows on polished floors. Mirrors hang one over the other, their dual refractions projecting multidimensional images.

The subtle excitement moves from room to room in logical sequence—if logic can be applied to a seduction of the senses, a romance of the spirit. Where afternoon shadows are long and drinks are served before dinner, the designer uses a stronger contrast of brighter colors. Silver animals from Thailand shine on a game table. Clear colors in a rug brighten against a white ground. Windows are left uncovered to the greenery outside. With the flickering colors of sunset, the room grows cheerful. The day darkens and glides smoothly into dusk.

"There are day rooms, and there are night rooms—and rooms for both. But can you imagine this room in the daytime?" asks the designer, indicating the sumptuous dining room.

Details shine one upon the other in a room as luminous as moonstone. Mr. Alaton treated the windows with silk faille, edged them in gold braid from the era of the 1930s.

"Very flat and very hard to find," he says, pointing to the braid. "It took my partner, Janet, a week in New York to locate what we wanted."

The owners had one antique wood



Views of the Living Room subtly set for gala evenings: candles glimmer against a lacquered wall and the dark brilliance of a Clarence House print. Mirrors hang one over the other, creating multidimensional images of a Chippendale chair, an early-18th-century desk, and the Scalamantré linen on sofa and chairs. The dark floors frame a rare 25-foot Oushak rug from H. Pollock.



tassel, the color of French gold. Mr. Alaton sent it to Istanbul for duplication where others were carved by hand in the ancient manner.

The champagne is poured, conversation begins around intimate tables for six or eight and the shining moments continue. Often after dinner guests move to the gallery, a splendid stretch of terrazzo where musicians set the mood for dancing, where windows overlook a length of lights pindotting the city below. The effect is stunning.

The rooms, however, when empty—although eloquent in their beauty—seem incomplete, waiting with anticipation for the candles to be lit, the party to begin. It is then they come into their own particular glory.

"This is not a house for objects," says the designer. "I don't want the first thing people see in a room to be a prize antique or a piece of furniture. I want them to see their *friends*. If you have beautiful objects dominating a room, then people don't pay attention

to each other. They are distracted."

Treasures were treated as incidentals, tucked into corners, put about discreetly. The Chinese Export vases in the dining room are placed below

The Dining Room for black-tie dinners began its pale theme with the French 18th-century wallpaper, originally hung several years ago. Everywhere there is the reflection of polish: silver ice buckets, Russian chandeliers. Scalamanré silk enriches the windows and covers the French Empire chairs. Beneath the console is a collection of Chinese Export vases.



eye level to reflect the shine of the polished terrazzo floor.

Mr. Alaton designed all the upholstered pieces, scaled them for comfort and covered them in simple fabrics.

"I subjugate everything to atmosphere. When a woman enters the room, she will instantly feel more beautiful. That is how the magic of interior décor begins."

"Perhaps that's why I think these are the most beautiful rooms I've ever seen," the owner adds with a smile.

Although the interiors now seem effortless, they took nine months to complete. There was much to do.

"I don't believe I work slowly," says Kalef Alaton, "but I don't make snap decisions—here's the rug, chair, ashtray, goodbye. It takes time to conceive, to design, and for the pieces to be made. It all takes time, time, time."

He expends his energies creatively and gives no time to cocktail parties or to designing for people who merely want a room to be nice or charming

or pretty. Design is too important.

"Who is going to feel better for being in a safe room, a room without imagination? Who is going to feel exhilarated, or even raise an eyebrow? No one is going to feel anything. That's why I don't think of rooms in terms of labels, any more than I think of people as being types. People have many facets and so should the rooms they live in. Right now I'm buying sixteenth-century furniture for a house and designing the upholstered



pieces in suede. What would you call that? I can't give it a name; it's simply a feeling I have."

For himself, the designer lives simply, in an apartment with treasures here and there: a rare Oriental rug in a worn patina of pale mauve and cream. Everywhere there are monthly design magazines from Italy, France, England and Spain. Books are piled on tables, chairs and shelves. But reading alone is not enough.

"I go abroad four or five times a

year. Right now I know what is available in every part of Europe. How else could I do my work?"

He is a romantic designer who draws upon his knowledge of the world's history and its cultures to create rooms that transcend the rules.

"So many people that I meet say, 'Your rooms are so beautiful, do you believe in function?' Of course, I almost shout, how else can you feel free to enjoy if you are worrying about where to put your drink, or a chair

is poking you in the back, or you have to walk through an obstacle course of tipsy tables? Function is the groundwork of all good design, and from there you build the romance and the joy. In the words of Noel Coward, I'll follow my secret heart!" □

The quiet Bedroom retreat takes its cue for a new life from the existing wallcovering. Brunschwig & Fils fabric coordinates the sofa and chair, details the pillows. The papier-mâché spoon chairs from the Second Empire contrast with the soft and gentle mood.



Vice-Presidential Mansion

The Nelson Rockefellers' Residence in Washington, D.C.

PHOTOGRAPHY BY RICHARD CHAMPION



THE NEW OFFICIAL RESIDENCE of the vice president of the United States enjoys the unique luxury for a city house of twelve magnificent wooded acres. Situated atop a hill once called "Pretty Prospect," at Massachusetts Avenue and 34th Street N.W. in Washington, D.C., the house commands vistas of a vast, manicured English park.

"These gracious old Victorian homes remind me of my childhood,"

says Mrs. Nelson Rockefeller. "I think of the residence as a warm and embracing home. It might be a house of history, but I think it is a real home."

The land was acquired by the federal government in 1881 to house a new Naval Observatory, the old one in Foggy Bottom having even then been made impracticable by pollution from the rapidly growing city.

President Rutherford B. Hayes

named a commission to find a location "free from obstructions on the horizon and from objectionable vibrations from traffic." The commission came up

Views of the official residence with its nineteenth-century heritage, its informal veranda and tree swing create an atmosphere for relaxed family living. An eagle from the stand used for President Dwight Eisenhower's first inauguration oversees the wooded slope and Massachusetts Avenue below.



The house commands vistas of a vast manicured English park.



with Mrs. M.C. Barber's seventy-two-acre Georgetown Heights estate and recommended it as "remote from any public road, being approachable only by a carriage path, so that it enjoys the inestimable advantage of seclusion, quiet and freedom from disturbance either by visitors or by passing vehicles . . . protected from encroachment by deep ravines in the vicinity which are likely long and per-

haps forever to prevent its being hemmed in by buildings, whatever may be the growth of the city."

At present Massachusetts Avenue is not exactly a "carriage path," and there will be little freedom from visitors in the future, but the nonurban character of the estate is unchanged.

The house itself was designed by Washington architect Leon E. Dessez as the residence of the superintendent

of the Naval Observatory and was under construction from 1891 to 1893. After thirty-five years it became the official home of the chief of naval operations, and it played that role for nearly half a century until Congress in 1974 designated it for use by the vice president of the United States.

Designed as an isolated mass on its hilltop setting, the house is more domestic than monumental and decid-

"It might be a house of history, but it is a real home, too."

—Mrs. Rockefeller



OPPOSITE: A pair of paintings by Will Barnett, *The Silent Seasons* depicting spring and summer, flank windows in the Living Room. LEFT: The Downstairs Sitting Room, like most rooms in the mansion, is subdued to neutral, to highlight the art. Above the fireplace is *Seventh Avenue* by Niles Spencer; to the left is Charles Sheeler's *Interior* and to the right, his *Geranium*. BELOW: *Floating Ice* by George Bellows dominates a Living Room wall. The paintings are on loan from the Whitney Museum of American Art in New York City.





The remarkable art collection is quietly integrated onto every wall, into every corner.

In several views of the Dining Room the massive mahogany table and Williamsburg-style chairs restate the traditions of an early America. The platters flanking a gilded mirror over the fireplace are Chinese Export. From the vice president's collection and borrowed from the family's residence in Maine, an eagle peers down from the entrance. And to the right is a painting by Gifford Beal on loan from the Whitney Museum of American Art. The table is set with china selected for the vice-presidential mansion by Mrs. Ford at the time renovation was begun.





edly compact rather than rambling. It reflects the general movement towards order of the late 1880s when a reaction to the eccentricities of Victorianism led to a new sobriety, replacing the cultural daring of the 1860s and 1870s by a frank statement of good construction and sensible design.

Starting from the pillared porte cochère at the entrance, a broad veranda curves about the Romanesque tower.

With the articulate flow of sheathing around its sweeping ceiling and the quiet open rhythm of its balustrade and double columns, the veranda draws the house and park together—a leisurely and thoroughly delightful place in which to relax and entertain.

The carriage house at the rear now houses the Secret Service rather than a team of grays, and there is a double greenhouse providing an endless wave

of fresh plants and flowers to use.

In the center of the drive Vice President Nelson Rockefeller has placed one of his favorite objects, a bronze eagle from President Eisenhower's inauguration stand. And just beyond the eagle Mrs. Rockefeller has hung a swing beneath a stately oak.

"The grounds are lovely, natural and informal," she says. "It's the kind of environment to be enjoyed and



shared. It's delightful, and we love it."

Inside the house the Rockefellers have created an informal atmosphere of domestic eclecticism with the aid of young Navy decorator Ken Murray and a government budget inherited from the Fords of \$315,000. The cost of the house in 1893 was \$20,000.

The most diverse styles—ranging from Korean cabinets to Giacometti floor lamps, from Sheraton reproductions to the surrealist bed by Max Ernst—blend together well.

The underplayed color scheme of beige, cream, tan and pale green for carpeting, walls and curtains running throughout the interior flows along with the easy movement of spaces and unifies the most disparate furnishings.

A brass chandelier, silvered Louis XIII reproduction appliques, gilt Victorian Louis XV candlesticks, Edward Hopper paintings, and an Empire mantel clock flanked by Chinese Export platters all coordinate peacefully

The Max Ernst bed was chosen by the vice president for the Master Bedroom. Two paintings by the designer, one of the sun, another of the moon, swing from the brass and mahogany uprights. Light from the bay window highlights the bronze sculpture, *Circus Woman, II*, by Elie Nadelman.

in the dining room with its massive mahogany table that can seat sixteen. Like much of the furniture the Rockefellers have bought for the house, the table will be a permanent addition to the vice-presidential residence.

"This is the kind of home where you can entertain comfortably," says Mrs. Rockefeller. "It's not in any way a museum or a monument."

One extraordinary feature of the interior is the extensive and remarkable art collection, not presented as a cultural event but quietly integrated onto every wall and into every corner.

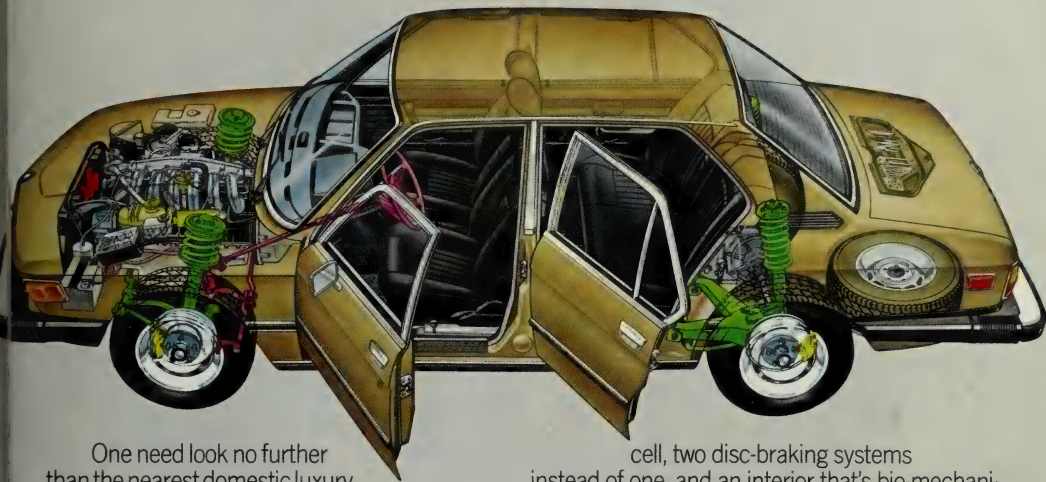
Here, too, the range of style is comprehensive, running from the Precisionism of Niles Spencer's *Seventh Av-*

enue to the Post-Pop Realism of John Clem Clarke's *Trumbull: Battle of Bunker's Hill* and from great American masters like George Bellows to relatively unknown but talented newcomers like Catherine Murphy.

Thirty-one paintings have been loaned by the Whitney Museum of American Art in New York. They offer an excellent survey of the changing tastes and times of our country. Five works, including an exceptional ship's figurehead of Alexander Hamilton, are on loan from the Mystic Seaport museum in Mystic, Connecticut; and the Rockefellers have brought fifteen works from their own collections, highlighted by Elie Nadelman's magnificent *Circus Woman, II*.

"It was enormous fun decorating the house," says Mrs. Rockefeller. "And it's exciting to be the first vice-presidential family in our history to enjoy this home, especially in the Bicentennial year." □

The BMW 530i. An engineer's conception of a luxury car, not an interior decorator's.



One need look no further than the nearest domestic luxury sedan to find ample evidence of a styling department run rampant.

Brocade upholstery, opera windows, cabriolet tops, distinctive hood ornaments, etc., etc., etc.

Yet, underneath all this opulence, one generally finds that the average luxury car is indeed a very average car.

At the Bavarian Motor Works, it is our contention that, although the pursuit of luxury is no vice, when all is said and done, it is extraordinary performance that makes an expensive car worth the money.

So, while the BMW 530i features a rather lengthy list of refined luxuries, it also features a singularly responsive 3-liter, fuel-injected engine that never fails to astound even the experts with its smooth, turbine-like performance.

It features an uncanny four-wheel independent suspension system—McPherson struts in front and semi-trailing arms in the rear—that allows each wheel to adapt itself instantly to every driving situation, smoothly and precisely. Giving you a total control that will spoil you for any other car.

It features a solid steel passenger safety

cell, two disc-braking systems instead of one, and an interior that's bio-mechanically engineered to prevent driver fatigue. Each seat in the 530i has an orthopedically molded shape. All controls are within easy reach. And all instruments are clear and visible:

Impressive?

No less an authority than Road & Track magazine unequivocally calls the 530i "...one of the ten best cars in the world...the best sports sedan, period."

If you'd care to judge for yourself, we suggest you phone your BMW dealer and arrange a thorough test drive.

The ultimate driving machine.

Bavarian Motor Works, Munich, Germany.





An exclusive group of fabric and
wallcovering adaptations inspired by
the collections of the
SMITHSONIAN INSTITUTION

The extensive color palette and
variety of commemorative, traditional
and contemporary designs were
created with discriminating taste to
enhance fine interior design.



SCHUMACHER

F. SCHUMACHER & CO., 939 THIRD AVENUE, NEW YORK, N.Y. 10022

available with
DUPONT
ZEPEL
STAIN REPELLER

Available through Interior Designers and at Lord & Taylor, John Wanamaker, Rich's, Woodward & Lothrop, Higbee's, Dayton's, Hahne & Co., Edward Keith, Inc., F.&R. Lazarus, H.&S. Pogue, Marshall Field, Stewart Dry Goods and other fine stores.

pace[®]



7200 GRANITE TOP DESK / DESIGNER LEON ROSEN Design Patent Pending

THE PACE COLLECTION INC. / 321 E 62 ST, NEW YORK 10021 / 838-0331
CHICAGO / BOSTON / DALLAS / LOS ANGELES / MIAMI / SAN FRANCISCO
THROUGH YOUR DESIGNER, DEALER OR ARCHITECT

Billy McCarty

William McCarty Associates (USA) Ltd.

36 East 36 St., Apt. 6B
New York, N.Y. 10016



William McCarty Associates (UK) Ltd.

200 Fulham Road
London SW10 9PN
England

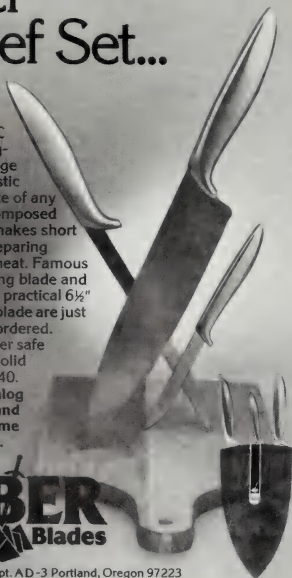
Gerber Chef Set...

**Practical Elegance
For Any Kitchen!**

Handcrafted of extremely hard 440C stainless steel, recognized for its great edge holding, these fantastic knives make a breeze of any cutting chore. Set composed of 8" French blade makes short work of dicing or preparing vegetables...even meat. Famous Pixie with its 3" paring blade and the Durendal with its practical 6½" carving and boning blade are just what the "chef" ordered. Knives are dishwasher safe and set comes with solid walnut wall shield. \$40. Write for FREE catalog of kitchen, carving and steak knives and name of store nearest you.

GERBER
Legendary Blades

14200 S.W. 72nd Ave., Dept. AD-3 Portland, Oregon 97223



THE CHATEAU DE LA CHAIZE

continued from page 41

beyond are very English in feeling. There are two gardeners who tend the lawns, rake the allées and prune the yew trees. In a parterre fashioned in the manner of Versailles, it would be unthinkable to have a swimming pool, so there is one beyond the courtyard behind a wall.

It is pleasant to sit around the pool on fine mornings. A little before luncheon a bell rings, and it is the custom to meet on the terrace for an aperitif under the shade of an immense linden tree. Before long a second bell rings, and luncheon is served in the dining room.

After luncheon it is almost impossible not to climb the staircase to one of the guest rooms for a nap or to read the memoirs which fill the bookshelves of the château—memoirs which often mention the experiences of other



Vineyard motifs are appropriate for the Louis XVI mantelpiece in the Marquise's apartment. A quilted fabric covers the Louis XVI furniture.

guests who have stayed at La Chaize in the past. Later in the afternoon visits are made to neighboring houses or to one of the Romanesque churches so characteristic of the area. Then it is time to return to the château and change for cocktails and dinner.

This enchanting way of life is organized without apparent effort by Nicole de Roussy—but nothing is left to chance. Everything goes smoothly because, even in winter, she visits the château at least twice a month to see that all is in order. She comes down from Paris to supervise the planting of flowers and to make further arrangements of furniture with Jean Paul Faye.

At La Chaize a young lady, elegant and determined, made up her mind to live in the manner of her ancestors—yet with contemporary ease and comfort. M. Faye understood her wishes completely and today the Château de la Chaize is as comfortable as it is possible to be, at the same time retaining all the delicious qualities of a vanished century. □

FROM THE FOLKS WHO BROUGHT YOU THE SEVEN WONDERS OF THE ORIENTAL RUG WORLD: THE EIGHTH.

Genuine Agrippa®... it goes above and beyond the call of beauty.

Color so vibrant, it beats with rhythm. Wool so rich, it tantalizes the touch.

Beyond beautiful, beyond luxurious—beyond belief. The finest India hand-made carpet you can buy, bar none.

Agrippa creates the home you've been dreaming

of. And be it ever so homey, it'll never be humble.

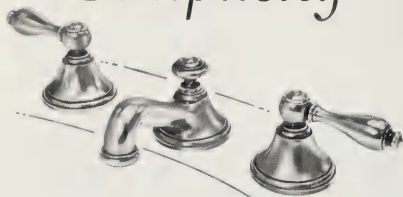
See Agrippa at a fine store near you.

The gold-and-black medallion will tell you it's genuine.

And send now for our booklet of India hand-made carpets. Just \$1.00 to PANDE, CAMERON AND COMPANY OF NEW YORK Dept. AD 36, 295 Fifth Avenue, New York, New York 10016



Simplicity



The elegance of clean, graceful line offers enduring beauty in the luxury bath. Simplicity is only one choice from the oldest and largest collection of contemporary and period designs of artistic brass and bronze for fine residences.

P. E. Guerin, Inc.

23 Jane Street, New York, N.Y. 10014

For over 100 years, America's foremost creators of decorative hardware, fixtures and accessories.

Send for 54-page catalog\$2.00

Also shown at:

McCune Showroom San Francisco

Keith McCoy Assoc. Los Angeles

Patterson, Flynn, Martin, Inc. Chicago

E. C. Dicken Co. Dallas

Decorators Walk Miami

One of the many beautiful room settings of fine English antiques and accessories...



Wakefield-Searce Galleries

DIRECT IMPORTERS

Historic Science Hill, Washington Street, Shelbyville, Kentucky 40065
on BOTH main roads (U.S. 60 & I-64) between Louisville and Lexington

Open every day 9 a.m. - 5 p.m. Closed Sundays (502) ME 3-4382

Write for our new illustrated catalogue, \$2.

Member of The Art & Antique Dealers League of America

DUNCAN PHYFE FURNITURE

continued from page 123

and 1830s, the proportions are heavier, and frequently exhibit less carving. A simple turned element will be utilized to form a capital on a proper round but plain leg. Some carved ornaments are utilized but the overall effect is achieved through the bulk of large and unadorned masses. Gilt bronze mounts used as capitals, or cast in the shape of feet, are among the less subtle ornamental details included. In later examples, large masses are magnificently grained and cut in appropriate classical shapes. Ends will be ornamented with a turned part to suggest



ABOVE: Sheraton mahogany and satinwood gaming table. Attributed to Duncan Phyfe, circa 1800. Courtesy, Israel Sack, Inc., New York. OPPOSITE: An urn stand of mahogany with marble top and brass paw feet, made for Mr. and Mrs. Thomas Ludlow Ogden. Attributed to Duncan Phyfe, circa 1808-1810. Courtesy, Bernard and S. Dean Levy, Inc., New York.

the curl of the terminal of a scroll, or a simple foot will be embellished with extra moldings. Empire design, seen in a few of the documented Phyfe examples, is much more subtle than that ordinarily seen.

A glimpse of work that has been attributed to other cabinetmakers, such as Meeks of New York and Hall of Baltimore, discloses forms that have been executed much more schematically. In later efforts Phyfe's cabinetmakers were careful to add every possible refinement. The others frequently appear to have been controlled by a budget, so that speed was required and small refinements were omitted. Although in the 1830s and later, Empire designs seem to have been uniform for the whole country, earlier efforts of the 1810 to 1820 period frequently reflect the design of the region in which they were made. New York, for example, appears to have produced the simplest furniture. Boston and Philadelphia furniture makers, on the other hand, applied more elaborate ornaments to the classical forms that were fashionable from 1800 to 1830. Panels of more complex carving were used in the wide rails on the chair backs and these same complex panels were applied to other forms, when possible. The precise detailing resembled the work of Phyfe, but the panels were designed as enclosed frame areas in which motifs were rendered

against neatly stippled backgrounds.

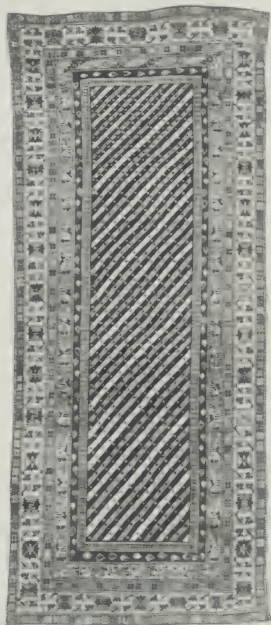
Strangely enough at this point the early-nineteenth-century efforts of various furniture-making centers in the United States are just beginning to be discovered and the differences are not yet easily resolved. The contrast between the strength of New York craftsmanship and the complexity of that of other areas is obvious, but not until further research is finished will the distinguishing characteristics of Philadelphia, Boston and Salem craftsmanship be fully understood and appreciated.



Despite the size of the Phyfe enterprise, his competitors must have produced work that is erroneously attributed to Phyfe today. Nevertheless, the reverence for the country's most famous cabinetmaker is well-warranted. This Scotch emigrant, who conducted an amazingly prosperous furniture business, was responsible for some of the finest early-nineteenth-century furniture, and even though it cannot be proven, it seems logical to attribute the best work of the New York schools to his workshop. The collector who wants to be an innovator would do well to consider the later efforts of Phyfe and look closely to seek out work that is characteristically subtle. It offers continuing satisfaction to all who want to enjoy his furniture long after it is first put in place. □

Oriental Rugs

NEW, SEMI-ANTIQUES AND ANTIQUES
FOR THE DISCRIMINATING . . .



Rare 18th Century Daghestan
8'6" x 4'6"

with its unique field of diagonal color bands and characteristic multi-stripe borders, including the traditional "crab" and 8-pointed star patterns; ivory, gold, rust, dark and light blues.

WE ARE CONTINUALLY ADDING TO
OUR EXTENSIVE COLLECTION OF FINE ORIENTAL RUGS.
PLEASE CONTACT US FOR YOUR SPECIAL NEEDS.

Fred Moheban Rug Co.
DIRECT IMPORTERS

295 FIFTH AVENUE • 6th FLOOR • NEW YORK, N.Y. 10016
(212) 725-2076 • 725-2077



clarence house

Decorative Fabrics and Wall Coverings

40 East 57th Street, New York

Los Angeles, Chicago, San Francisco, Atlanta, Dallas,
Philadelphia, Miami, Houston, Seattle, Boston

PENNYLOKAN, Glasgow, Gt. Brit.

Tough with a gentle touch.



Washing clothes today is an art. The fabrics vary so much. Knits. Double knits. Permanent press. Cottons. To wash everything and to do it right, you need a special kind of laundry system. And Whirlpool has it.

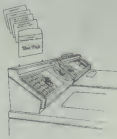
Our washers and dryers have been designed with special fabric settings. Their job is to take care of clothes as well as get them clean.

Many of our laundry pairs have a thorough cool-down care cycle for permanent press no-iron fabrics.

Other settings handle washable knits and double knits gently...yet clean them thoroughly.

And for instructions and product information, refer to the Bac-Pac Laundry Information Center...built right into every washer and dryer console.

A laundry system that's tough and gentle, too. It's available now. See it at your Whirlpool dealer.



Bac-Pac Laundry Information Center


Whirlpool
Home Appliances

We believe quality can be beautiful.

Wallcoverings

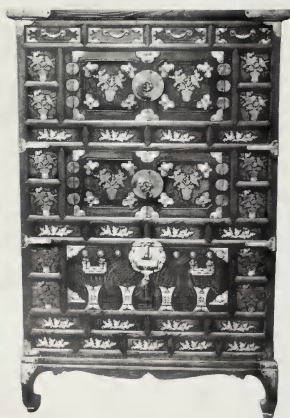


Ask your interior designer
for Bob Mitchell Designs
and discover the ultimate.

May we send you a color brochure?

BOB MITCHELL DESIGNS

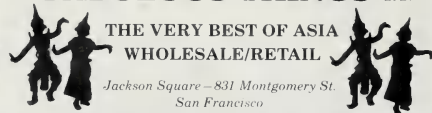
p.o. box 831 • culvercity • california 90230 • 213/871-0860



TRIPLE CHEST:
Korean 19th century
elm & pine wood
with yellow brasses.
66" High x 43" Wide
x 21" Deep. Sorry, no
catalog. One-of-a-
kind pieces.
\$2250.00.

FABULOUS THINGS LTD.

THE VERY BEST OF ASIA
WHOLESALE/RETAIL



Jackson Square - 831 Montgomery St.
San Francisco

Importers: Harlan & Judith Koch (415) 346-0379



The Baltimore Tribune

INTERNATIONAL ART MARKET

The Unexpected Resurgence of Bronzes
By Howard L. Katzander

IT IS THIRTY-FIVE YEARS since the Indian captured in bronze by America's greatest sculptors faded from the art scene. One by one those who had thought to immortalize him had died, their names a roll call of the forgotten:

Charles H. Humphriss (1867-1934), Cyrus Edwin Dallin (1861-1944), John J. Boyle (1852-1917), A. Phimister Proctor (1862-1950), Herman Atkins MacNeil (1866-1947), Charles Scheyvogel (1861-1912), Adolph A. Weinman (1870-1952), Gutzon Borglum (1867-1941), Henry Merwin Shrady (1871-1922), Charles M. Russell (1864-1926) and, hardest of them all, Frederic Remington (1861-1909).

The Indian's epilogue was modeled by James Earle Fraser (1876-1953). Called *The End of the Trail*, it was a portrait of the Seneca Chief John Big Tree astride an exhausted horse—his head bowed, his lance lowered in surrender.

Now it appears that the trail has opened up again, if not for the Indian, then for the art he inspired. *The End of the Trail*, in a 44-inch version scaled down from the heroic 18-foot original, sold recently at Sotheby Parke Bernet in New York for \$42,500, nearly \$1,000 an inch. A full-size cast of this piece stands in Mooney Grove, Visalia, California and a life-size version in Wisconsin.

The Fraser piece was only one of the surprises in a sale of bronzes from the enormous collection of Geraldine Rockefeller Dodge. Almost every American sculptor was represented in the sale, generally with an example of his finest work. The set piece of her collection was a heroic nine-foot-tall bronze by Cyrus Dallin titled *The Passing of the Buffalo*, which stood atop a rise on the grounds of Giralda, Mrs. Dodge's New Jersey estate, where it was set in place by the sculptor himself in 1931.

During the series of sales in which the Dodge Collections were dispersed by Sotheby Parke Bernet, the Dallin sculpture stood in the foyer of the Madison Avenue gallery. Auction experts, with little real idea of what the piece would bring, determined that it would cost roughly \$20,000 to cast such a huge work today and so fixed that as their high estimate. During the weeks it was on display members of the gallery's staff, then others, began contributing to a pool, the proceeds of which were to go to the person whose estimate came closest to the actual sale price. By the time of the sale some hundred people—collectors, dealers, experts in American art—had paid their \$2 fee and listed their guess as to the price.

The winner of the pool was Moses Haynes, an assistant foreman of the sales floor crew. Haynes picked \$140,000—the highest estimate. The piece actually sold for \$150,000, a world record for an American sculpture.

Also in the sale was a working model for the heroic-size

continued on page 152



A museum quality translucent jadeite jade screen depicting the eight concubines of the Emperor Chia Ch'ing 1796-1821. On the opposite side, the jadeite panels are beautifully decorated with birds, animals and tendrils in gold, representing the four seasons.

Height: 5 feet 4 1/2 inches

Width: 5 feet

Eight small jadeite panels measure 7 inches by 4 inches and the eight large jadeite panels measure 7 inches by 10 inches.

the ART spectrum

Jade and Oriental Art

Beverly Wilshire Hotel
9500 Wilshire Boulevard
Beverly Hills, California 90212
Telephone (213) 278-2814



Buick Under Glass.

Electra Limited with Astrorooftop.

Look at it this way:

All your life you've worked hard to put a better-than-average roof over your head.

Why not, then, extend the philosophy to the automobile you drive?

In other words, buy a Buick Electra.

While you're about it, specify the Astrorooftop option.

At the touch of a button, you can bathe Electra's sumptuous interior in natural sunlight, or retract the glass

and fill the cockpit with outside air. And if you tire of the elements, another touch of the button closes the glass and a richly-padded headliner can be slid into place.

But a roof alone does not an Electra make.

First and foremost, Electra, with Body by Fisher, is a full-sized luxury car. The second largest selling one, in the entire world.

Quite naturally, an abundance of luxury features is standard: Turbo-Hydra-Matic transmission, power steering and power front disc brakes, to mention a few.



Ironically, however, Electra's elegant appointments tend to obscure one other very real fact about this motorcar: its practicality. Because this year, Electra is available with a choice of engines. Our tried-and-true 455. Or our smaller, equally worthy 350. We suggest you test-drive both before make your final decision. Speaking of decisions, Electra happily asks you to make a few. Its range of available options, colors, interior trims and so on, is broad enough to please royalty.

Why, in sound systems alone, you have five different choices. Which tells you exactly the kind of car Electra is: The sky's the limit.



BUICK *Dedicated to the
Free Spirit in just about everyone.*



**Start a tradition
in your home.**

White
of Mebane

Living With Tradition by White. 22 pages, many in color. Hand-crafted occasional pieces by the South's oldest maker of fine furniture. To see the entire collection send 50¢ to Dept. AD-03 White Furniture Company, Mebane, N.C. 27302.

Some PASSPORT Readers Won't Be Happy With This Advertisement



The last time we advertised, some of our charter subscribers, who are understandably jealous of their discovery, complained that we were doing them an injustice by opening the doors to others. (We refer to PASSPORT, the privately published monthly newsletter for discerning world travelers.)

One of them wrote, "Now all those charming little inns and restaurants you tell us about each month will be spoiled."

No cause for worry—PASSPORT still keeps its low profile by advertising only through quality publications and selected mailing lists.

And here's an interesting twist that oddly enough turns out to be a very nice by-product for the PASSPORT reader. Apparently the word of its discerning readership has gotten around. (It's awfully hard to keep things like that a secret for very long.) Through PASSPORT's news items its readers get an increasing number of special invitations not otherwise offered to the public . . . from attractive small resorts that want discerning guests . . . private collections and galleries that aren't generally open to the public . . . private villas whose owners would like guests that respect their property and personal possessions—and might even enjoy meeting their friends . . . private fishing and shooting properties . . . cultural organizations both in the U.S. and abroad that want the "PASSPORT type" reader to join them on unusual trips requiring mutual compatibility and intellectual interest.

So to our worried charter subscribers we say, "No cause for alarm. All those charming little inns and restaurants aren't going to be spoiled, because we don't want them to be spoiled either."

And if you are not a PASSPORT subscriber, but would like to be, it's only \$25 a year. Just fill in the application below.

P.S. If you prefer to write on your own stationery, just mention that you are a Architectural Digest subscriber.

Please enroll me as a PASSPORT subscriber.

☐ My check for \$25 is enclosed.

My name _____

Address _____

City _____ State _____ Zip _____

PASSPORT • 20 North Wacker Drive • Chicago, Illinois 60606

INTERNATIONAL ART MARKET

continued from page 148

marble of the seated figure of Abraham Lincoln in the Lincoln Memorial in Washington, D.C. The figure was designed by Daniel Chester French (1850-1931), and the small bronze (33 inches) was cast by the Roman Bronze Works in New York. It brought \$40,000.

Mrs. Dodge bought bronzes the way some folk buy potato chips. When the appraisers went into her homes, they found virtually every flat surface covered with pieces by nineteenth- and early-twentieth-century sculptors, most of whose work was depressingly out of fashion. There was a whole menagerie of Barye animal bronzes in every conceivable state of mortal combat with a natural enemy. Closets contained packing cases with sculptures that had never even been opened. The number was somewhere in

WITHIN A MONTH AFTER THE DODGE SALE BRONZES DOUBLED IN PRICE.

excess of two thousand. Hardly a sculptor of the period was missing—except Remington, one of the first sculptors of Western themes to return to market prominence. There was a story behind this strange omission.

One of the major suppliers of bronzes to Mrs. Dodge was the Graham Galleries on Madison Avenue in New York. James Graham tells of a visit by their patron one day during a depressed period when the only sculptor anyone was interested in buying was Remington, and the gallery had none to sell. A few days later a van pulled up at the door, laden with Remington pieces from the Dodge collection. All Mrs. Dodge asked was that Graham get a good price for them.

Almost without exception, the bronzes in the Dodge collection brought prices well in excess of the estimates that had been based on the records of previous sales. The Barye bronzes brought a record, albeit a modest one, of \$13,000 for a group of allegorical figures called *Peace*. Within a month bronzes that were estimated at around \$1,000,000 brought a total of more than \$2,000,000.

John Marion, president of Sotheby Parke Bernet, did have a word of caution for both sellers and buyers of bronzes. He warned sellers not to expect prices comparable to those of the Dodge sale, even for identical pieces, pointing out that the name of Geraldine Rockefeller Dodge inevitably attracted attention that other sales might not produce. He cautioned buyers to take a hard look at pieces offered them, with regard to their rarity and quality. He expects that exceptional and rare pieces will continue to set records, but the average bronze will remain for some time in the range between the presale Dodge estimates and the prices finally realized. □

Mr. Katzander is the editor of *International Art Market*, a monthly periodical reporting fine art and antiques auction prices. The subscription is \$35 a year. Address: *Art Market*, 150 East 58th Street, New York, N.Y. 10022.



Mahogany chest-on-chest. English, circa 1760.
42" (108 cms) Wide, 22" (56.5 cms) Deep, 83" (213 cms) High



Charlton Hall Galleries, Inc.

Gervais at Park • Columbia, South Carolina 29201 • 803/779-5678

Michael Blocker DESIGNS



Michael Blocker offers a complete Interior Design Service specializing in 18th and early 19th Century antiques and reproductions.
Michael Blocker, A.S.I.D.
Phone (904) 732-4296, 1219 S. Pine Avenue, Ocala, Florida 32670

Ready to Assemble and Finish 18th Century Furniture



Butler Tray
Table
Original Circa
1720

One of 24 Bartley classics, in hand crafted solid mahogany, oak or cherry. Totally authentic in design and beautifully constructed. Each kit is easily assembled and finished in your own home without tools. All pieces also offered completely assembled and hand finished. A \$5.00 coupon included with catalogue.

Please send me your illustrated catalogue of 18th century antique furniture reproductions available in kit form or hand finished. I am enclosing \$1.00 to cover postage and handling.

Name _____

Address _____

City State Zip _____

The Bartley Collection, Ltd.

747 Oakwood Ave., Dept. ARI Lake Forest, Ill. 60045



Designed by Chippendale

INTERNATIONAL ANTIQUES

The English Breakfront
From William Kent to Queen Victoria
By Marvin D. Schwartz

FEW SETTINGS OFFER a more attractive background for any collection of china or small objects than the English breakfront bookcase. Glass doors in the upper section provide that display area so important to the collector.

Such antique breakfront bookcases or cabinets—usually Chippendale, Hepplewhite or Sheraton—are available in a wide range. Prices can vary from \$1,000 to more than \$400,000, depending upon the importance of the piece.

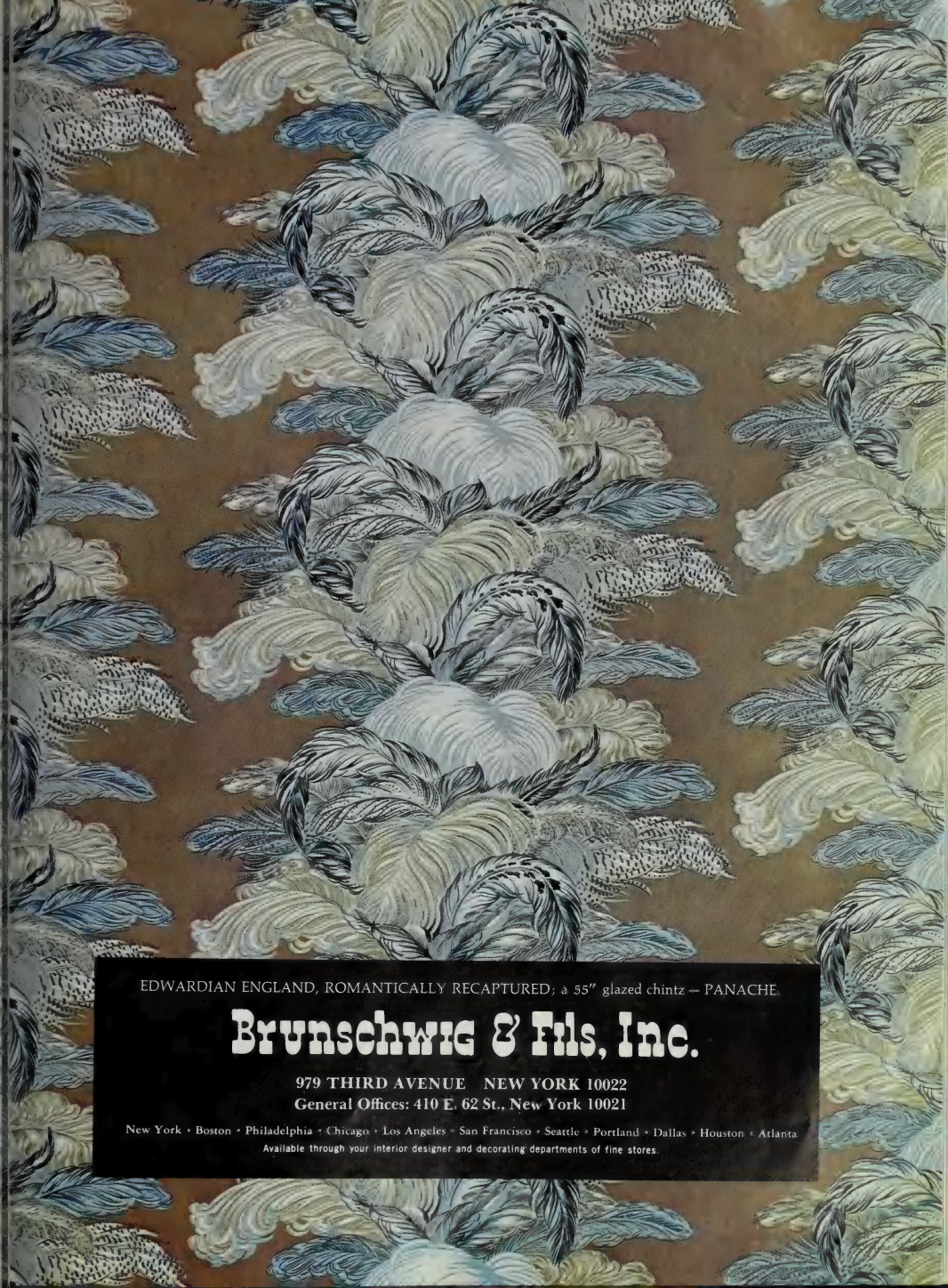
The traditional form of the English breakfront may be traced to the seventeenth century, although it is rare to find examples from the period. Typically, an early piece has two glass doors approximately eighteen inches wide and is made of walnut with moldings crowning it and surrounding the doors. This simple design was popular for decades, but in the eighteenth century moldings were lightened and mahogany often used. One example, circa 1780, is to be found in a New York antique shop for \$2,500.

The collector is always an optimist and should be prepared to find surprises. Although asking for a William Kent bookcase would bring laughter in most shops—since there is little possibility of one coming onto the market in the near future—be prepared for the impossible. Remember that in the 1730s bookcases in the William Kent style were topped by elaborately carved pediments and generally embellished by heavily proportioned carving. The architectural decoration of pediments, columns, assorted friezes and moldings was also used in following years. However, pediments lightened in later decades, and the designs that appeared in *The Gentleman & Cabinet-Maker's Director* by Thomas Chippendale, first published in 1754 are in some instances simply lighter versions of the 1730 model. When decoration is minimal, cost is under \$10,000.

Along with bookcases, there was a group of "china cases" described by Chippendale. These are in what he called the "Chinese taste," and in place of a pediment there is often a pagoda roof. Fretwork resembling Chinese lattice was applied to the flat areas at top and bottom of the main part of the case, and ordinarily it is on straight legs. The piece might be made of mahogany or a soft wood that could be painted to simulate lacquer. There is a handsome example on the New York market, and it is one of the most elegant Chippendale pieces known. The piece is exquisite; the rumored price is \$400,000.

Around 1770 neoclassical designs were introduced in work commissioned by the architect Robert Adam. Adam is credited with revolutionizing decoration by advocating a return to the classical and, like William Kent, he designed the furnishings for houses he conceived. The Adam style is severe, delicate and classical with ornament on cabinets

continued on page 15



EDWARDIAN ENGLAND, ROMANTICALLY RECAPTURED; a 55" glazed chintz — PANACHE.

Brunschwig & Fils, Inc.

979 THIRD AVENUE NEW YORK 10022

General Offices: 410 E. 62 St., New York 10021

New York • Boston • Philadelphia • Chicago • Los Angeles • San Francisco • Seattle • Portland • Dallas • Houston • Atlanta

Available through your interior designer and decorating departments of fine stores.

ARCHITECTURAL PANELING INC.

969 THIRD AVENUE, NEW YORK, N.Y. 10022
371-9632-3

DALLAS — VIVIAN WATSON ASSOCIATES

HOUSTON — STANLEY FLOORS

CHICAGO — MIKE BELL, INC.

We will listen very attentively to your wants and needs, concentrate on your taste and preference and satisfy your imagination.

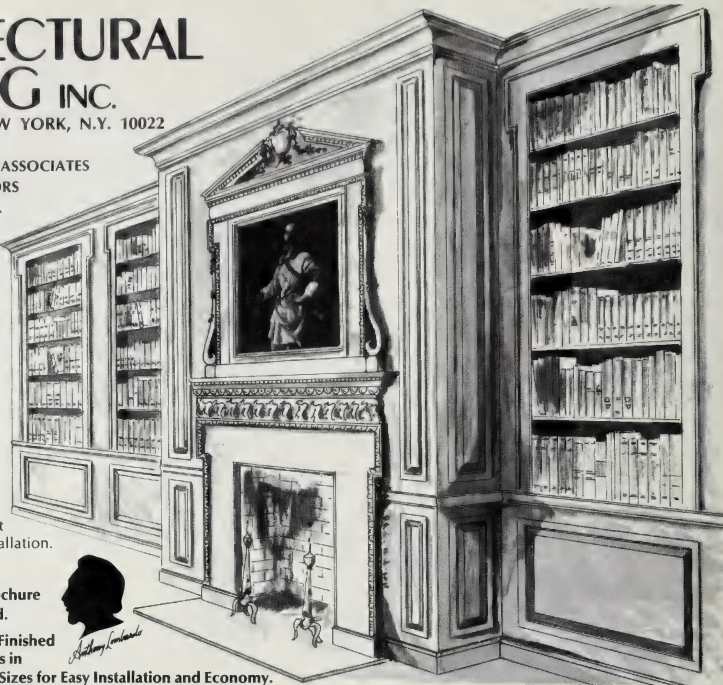
Our staff will spend endless hours sketching, planning, drafting and even building a model to scale of your new room.

The cabinets, panels and fireplaces are made of the highest quality materials and are superbly crafted in hand rubbed finishes.

Expert cabinet makers are drafted from our own cabinet shop to insure a flawless installation.

☐ Send Custom Paneling Brochure & Color Slides. \$3.00 enclosed.

☐ Send Information for Pre-Finished Carved Mouldings and Panels in Traditional Styling. Standard Sizes for Easy Installation and Economy.



Ben MARSHALL

"MAMELUKE"
Oil on Canvas 29" x 36"

Kurt E. Schon, Ltd.

510 St. Louis Street • New Orleans, Louisiana • (504) 524-5462



The Galleria/Carpet by Stark, "Negresco Red".



Interior Designer, Bebe Winkler/Rug by Stark, "Noah's Ark".

STARK CARPETS ARE:
RESIDENTIAL, CONTRACT,
CONTEMPORARY, TRADITIONAL,
ANTIQUE, ORIENTAL
AND WHEN YOU REQUIRE...
CUSTOM DESIGNED!



Our extensive researching throughout the world enables us to offer the ultimate in carpeting in every conceivable design, color, texture, size and shape...from historical documents to contemporary masterpieces. If you cannot find the exact carpet you seek, our unique design department can create it for you. Perhaps this is why we remain as the source for the discriminating designer. Full color 74-page catalog available to designers/decorators & architects, \$7.50.

STARK CARPET CORP: 979 THIRD AVENUE, NEW YORK;
BOSTON: CHICAGO: MIAMI: DALLAS: LOS ANGELES

STARK CARPET CORP.



GRANDEUR...



NATIONAL/MT. AIRY

18th Century Secretary. Crafted with pecan and ash burl veneers and fine hardwood solids. Available at selected fine furniture stores at around \$1000. For ideas on elegant living with National/Mt. Airy occasional, bedroom, and dining room furniture, send \$1 to National/Mt. Airy, Box AD, Bassett, Virginia 24055.

Southern Courage



"ROBERT E. LEE ASTRIDE TRAVELER"
Original Bronze by Rosario R. Fiore
Member, National Sculpture Society
The nobility and agony of one of
America's most revered heroes, cap-

tured in a meticulously detailed, lost-wax casting in bronze by one of the nation's well-known sculptors. 12" high with fine marble base (base not shown). Edition of 250, numbered, signed. \$2,450. Order from or details:

R. Fiore, 101 Worthing Road, St. Simons Island, Ga. 31522

INTERNATIONAL ANTIQUES

continued from page 154

crisply carved. Some pieces are painted and others are plain mahogany, but the signature is the use of carved bellflower garlands and leaf moldings. One bookcase attributed to Adam was offered in New York recently for \$70,000.

English neoclassicism was popularized by design books published in the late-eighteenth and early-nineteenth centuries. George Hepplewhite and Thomas Sheraton, the best-known furniture designers, are only two of many. However, most furniture of the period is classified as either Hepplewhite or Sheraton. Hepplewhite models tend to be flat-topped with scrolls or urn finials. Decoration is delicate and although there is crisp carving found on many examples, the veneers and inlays are frequently used to create surface decoration. On prime examples, urn finials em-

FOR SIMPLE PIECES
THE PRICES ARE LESS THAN
\$1,000.

bellished with swags of carved drapery crown the piece.

Regency is a style designation that is defined differently by connoisseurs who concentrate on the best and those who enjoy a broader spectrum of quality. The former conceive of the Regency as a style of less than ten years duration, from 1811 to 1820, when George IV, then Prince of Wales, was Regent. Others add a decade or two and see it as the heavy classical style that was popular from a little after 1800 to 1850. In the broadest sense it is the first of the characteristically nineteenth-century styles. Classical in spirit, details are heavy, but there is a real note of elegance to the grander designs in which the heaviness becomes monumentality. Greco-Roman models were the inspiration for many extravagant Regency designs. When pieces are simple and are classical only by virtue of a scroll or two, prices are apt to be lower—less than \$1,000—but the grander the piece the more the price will approach that of fine Sheraton or Hepplewhite.

English furniture is delightful and challenging as a field. Like other areas of antiques, the range in price is broad. You have only to develop your own special criteria—and a budget—to find what is suitable. If you are interested in pieces that have integrity, look carefully and slowly. It does not take a great expert to see where changes have been made. Remember that areas underneath and on the back of a cabinet not finished and polished will have a color caused by aging that cannot be duplicated. If the color is missing, there may be a logical reason. You should however, find out why. There are many repairs that help maintain the usefulness of a piece and do not detract from its value. Later versions, those of the 1860s and thereafter, are generally made to look better than they are. But age is not as important as quality. The very old reproduction at \$1,200 may be a perfect buy for the person more interested in what can be displayed than in the case itself. □



During Queen Anne's reign, cabinet-makers reflected English taste in their selection of fine woods. For those who appreciate this 18th Century fashion, reproductions are available through Baker Furniture retailers.

You are invited to send two dollars to Baker Furniture, 403 Merchandise Mart, Chicago, Illinois 60654 for our Queen Anne catalogue.

Baker Furniture
(CABINET MAKERS)

It begins with a blacksmith.

Instead of a cookie cutter kind of production line, each piece of Woodard furniture begins with an anvil, some brawn, and an honest-to-goodness blacksmith.

Woodard furniture is shaped, joined and finished by hand, right down to the careful hand-wiping of the final antiquing. There is no mass production. Employees are artisans and craftsmen.

And Woodard endures to add to its



worth. Each piece of furniture, for example, receives a layer of molten zinc to inhibit rust and to protect the finish. This is an expensive way to protect furniture, but it is also the best way. And when you add the 14 separate finishing steps, you begin to see why Woodard furniture can be passed down from generation to generation.

The eyes have it.

The beauty of Woodard is evident with another quick glance at the photograph below. For three generations Woodard has been a style leader, both indoors and out. And this leadership is not confined to



wrought iron alone. Few manufacturers offer such a wide range of fabrics and coverings. Woodard also knows that not everyone likes white. That's why you can choose from a rainbow of 25 beautiful finishing colors.

In this clickety-click, mass-produced, computerized world we live in, isn't it nice to know there's still a Woodard around?

For color brochures and the name of the store near you that carries Woodard indoor and outdoor furniture, write to Woodard, 321 Elm Street, Owosso, Michigan 48867. **Woodard**

The worth of Woodard



If you're building or remodeling, you'll find the ceramic tile you're looking for at one of Del Piso's 3 showrooms. Over 4,000 exquisite colors, shapes and patterns are available . . . from Italy, Spain, Mexico and the U.S. Del Piso is where leading builders and designers select tiles for floors, walls, entries, fireplaces — anywhere. Before you buy, be sure to visit Del Piso.

Del Piso Tile Company Showrooms:

Anaheim: 1637 South State College Boulevard
(½ mile north of Katella) (714) 634-4676

Los Angeles: 468 North Robertson Boulevard
(3 blocks north of Beverly Boulevard)
(213) 657-0547

San Diego: 9350 Cabot Drive No. 4
(north off at Miramar Road)
(714) 566-9090



Del Piso Tile's new rainbow of color

Shown above are just a few of Del Piso's
hundreds of elegant, imported tiles
made by these prestigious manufacturers:

CERAMICA DUCALE MODENA

CERAMICA MAJORCA

CERAMICHE SAN MARCO

MAIOLICHE FAENTINE

VITRO CERAMICA;



KAZOYAN BROS., INC.

Fine Oriental Rugs
Antique and New

1719 E. Walnut Street
Pasadena, California
793-1211 681-6570

**Antique
Jewelry**

Frances Klein

*One of the largest
and finest collections
in the world
magnificently
displayed*

**310 N. RODEO DR. 273-0155
BEVERLY HILLS, CALIF. 276-1839**

SUPERB CONTEMPORARY RESIDENCE
PALM SPRINGS, CALIFORNIA



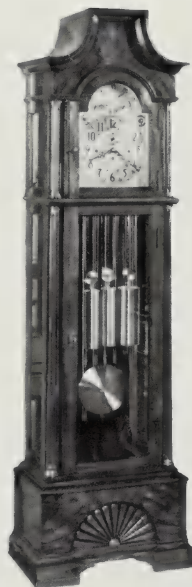
Built without regard to cost in 1972-73, this spectacular 6700-sq. ft. residence is within exclusive Las Palmas. Focal point is glass hexagonal entertainment complex measuring 40-ft. across. Spacious master suite in private wing. 2 additional bedroom suites and paneled study in another. One acre grounds feature manicured lawns, practice putting green, and multi-level patios with swimming, mini and therapy pools. Offered mostly furnished at \$875,000. For brochure, consult

Previews inc.

International Real Estate Marketing Realtors

5670 Wilshire Blvd., Los Angeles, CA 90036
Phone: (213) 937-0703

New York • Boston • Washington, D.C. • Chicago • Denver • San Francisco
Scottsdale • and principal cities in Europe and the Middle East



Charlie's Antique Clocks

Quality
Antique and Modern
Clocks

SALES
REPAIRS
APPRAISALS

1212 North Tustin Ave.
(in Las Tiendas Center)
Orange, California 92667
(714) 639-2322

10:00 to 6:00
Tues. through Sat.

Modern Herschede
Nine-Tubular Bell Chiming
Tall-case Clock

Westside Antique Importers

Members of the Antique Dealers Assn. of Southern Calif.



English furniture
and accessories
Chinese export

Richard Gould Antiques Ltd.

216 26th St.
Santa Monica, Calif. 90402
(213) 395-0724



Constance H. Hurst Antiques

Country English furniture
English porcelains
11922 San Vicente Blvd.
Los Angeles, Calif. 90049
(213) 826-4579

Chinese and
Japanese export porcelains
English ironstone and paintings

W.S. Griswold Antiques

222 26th St.
Santa Monica, Calif. 90402
(213) 393-4394



Waldo Pedersen Antiques

Country French furniture
and accessories
12237 Wilshire Blvd.
Los Angeles, Calif. 90025
(213) 820-3014

William Young Antiques

1518 Montana Avenue
Santa Monica, Calif. 90403
(213) 395-9011

18th century English
mahogany and
oak furniture





For people used to the Biggar things.

Henredon interprets the elegance of classic oriental design in its Folio Eleven collection. Each piece is significant, always tastefully functional; and others, like the handsome china, become unique accents in living room or foyer. Folio Eleven... for people used to the Biggar things. Now featured at all three J. H. Biggar stores (Pasadena, Santa Ana, Pomona).

J. H. Biggar, Henredon, "They go together"

J. H. Biggar

PASADENA • 680 E. COLORADO
(213) 792-6136

POMONA • 160 E. HOLT AVE.
(714) 629-3026

SANTA ANA • 1110 N. MAIN ST.
(714) 547-1621



COLBY ANTIQUES

OF SAN CLEMENTE



CAMPAIGN CHEST, teakwood, 39" wide, 17 1/4" deep, 39" high, original brass fittings, excellent condition, early 1800's England

Direct importers, fine 18th and 19th century furniture and art objects

149 Ave. Del Mar, San Clemente, CA 92672
Telephone 714-492-5130

FINE FRAMES

Welded Aluminum and Brass • Plastic • Handcarved and Gilded



HOYER WORKSHOP, Inc.
1233 Sutter Street
San Francisco, California 94109
(415) 928-1233

MOREY PALMER ASSOCIATES

8457 MELROSE PLACE / LOS ANGELES, CA 90069
(213) 658-6444



RARE CHIPPENDALE STYLE
GILTED MIRROR
WITH MALACHITE GROUND



THE SLEEPING BEAUTY
Sculptures carrying the Cybis mark
reflect the charm of the unexpected.

This has seldom been more
delightfully exemplified than in the
two sculptures shown. Taking their
theme from "The Sleeping Beauty,"
the Cybis artists created these figures
as official American gifts to the

Bolshoi Ballet Theatre. These
presidential gifts of state show an
ethereal Princess with her enamoured
Prince watching in hypnotic grace.

In porcelain, both 11½" tall.

The Enchanted Princess Aurora . . . \$1125.

The Enamoured Prince Florimund . . . \$975.

Pace Setter Galleries

China ■ Crystal ■ Silver ■ Porcelain

South Coast Plaza, Costa Mesa, Calif. 92626

(714) 540-2627



*The next best experience to
the veritable French
countryside is a visit to...*



704 SANSOME STREET
SAN FRANCISCO, CA 94111
(415) 398-8646

Antonio's

IMPORTED PERIOD ANTIQUES



532 JACKSON ST. SAN FRANCISCO 94133 (415) 398-1241



K.W. Johnson Ltd. Antiques

**17th and 18th Century
French and English Furniture
and Marine Art**

912 N. La Cienega Blvd., Los Angeles, CA 90069 (213) 652-9084

Giltspur
SHIPPING LTD.

**Packers and Shippers
of Antiques
to the Trade—**

"The Professional Way"

Giltspur Shipping Ltd.

Elstree Way,

Borehamwood, Herts., WD6 1JQ, England.

TELEPHONE: 01-953 3636

01-953 1661

TELEX: 922427

Crystal · Porcelain · Silver · Pewter · Onyx · Jewelry



Zodiac sculptures in porcelain, from Florence. Base malachite green, bordered with gold, 4 3/4 inches across. Taurus, Aries, Pisces, Aqua, Scorpio. \$85 each.

Julie's

845 Santa Cruz Ave., Menlo Park

Things Exquisite and Unusual · Our Own Imports

JOHN HALL

antique reproductions
and furniture designs



2503 Main Street
Santa Monica, California 90405
396-5928

nido

Exclusively Represented By

**DUFF-GRAY
GALLERY**

805 SO. GAFFEY ST.
SAN PEDRO, CALIFORNIA 90731
(213) 547-4262

OPEN: Thurs., Fri., Sat., Sun.,
12 Noon until 6:00 pm

Any other time by appointment



"Hot Pink 1, 2, 3"



Acrylic, 49" x 37"



"Study With Red"

Collage, 50" x 43"



ROME NOTEBOOK

The Eternal Magic Prevails

By Helen Barnes

THE CAUSE FOR CHEERING IN ROME is that the chaos and ugliness resulting from the construction of the new municipal subway system shows signs, at last, of relenting. There are pessimists who predict that the first ride on it will take place in the year 2000, optimists who believe it will occur next year. But most Romans, who are natural philosophers, take the question in stride. Someday, they say, there'll be a subway network. And that's that.

March brings among other blessings masses of cinerarias, those heralds of spring, to brighten the flower beds along the Via Veneto. At Easter the Spanish Steps are miraculously transformed overnight into a vast hanging garden of azaleas. In the Pincio and in the Villa Borghese the renewal of the life force in all its exuberance is in evidence, as the buds on the trees burst into leaf, or a family of swans returns to the pond with a new brood of cygnets.

Spring is the season for browsing among the ruins of the Forum, when clusters of wisteria blossoms hang on the crumbling walls, and tiny rock plants spring out from the crannies. And it's the season, above all others, to visit the ruins of Ostia Antica, near the sea. Here the fields are white with daisies and pink with asphodel, the flower of antiquity. The air is aflutter with nesting birds, bringing new life to this poetic place. Bring a picnic, and have it in the shade of an umbrella pine.

Rome abounds in stage effects, some of them extremely well hidden. One of these you'll find down in Renaissance Rome, around the corner from the Piazza Farnese. It's the Palazzo Spada, one of the most ornate of all Rome's palaces, laden with sculpture and friezes. The art gallery that it houses has beautiful coffered ceilings as well as a large collection of paintings. The point of your visit, however, is to see how the architect succeeded in amusing himself.

To do so, ask the man at the entrance to conduct you to the *prospettiva di Borromini*, as you discreetly slip him a tip (500 lire will do). He will then conduct you through a labyrinth of doors and passages to a small courtyard. On one side a corridor composed of arches and columns leads, seemingly, into infinity. Curiosity impels you to examine this gallery, and to see where it leads, and therein lies the surprise: it is a masterpiece of *trompe l'oeil*.

Another kind of visual trickery is tucked away in a secluded corner of the Aventine, between the Circus Maximus and the Tiber. There, on the Piazza Cavalieri di Malta, an enchanting little Baroque square designed by Piranesi, you'll find a garden door leading to the house of the Knights of Malta. Put your eye to a small peephole in the door, and you'll see a perfect view of St. Peter's dome set against the distant background of the Apennines.

continued on page 164

**Nishiki
Porcelain
Dinnerware**
by Fitz
and Floyd

Dine in elegance with Nishiki dinnerware—hand painted with 24K gold. Service includes four five-piece place settings: four Bread & Butter Plates, 6" diameter; four Salad Plates, 7 1/4" diameter; four Dinner Plates, 10 1/2" diameter; four standard Cups/Saucers. Twenty-piece set, \$120.00.

Also available:
Four oversized Demitasse Cups/Saucers, \$30.00 per set. Four Soup Bowls, 9 1/4" diameter, \$40.00 per set.

Satisfaction guaranteed. Replacement information available upon request. All prices include postage and handling.

To order please use coupon below:

Architectural Digest
5900 Wilshire Blvd., Los Angeles, CA 90036
Please send me the following items postpaid:
_____ twenty-piece sets (4 place settings) at \$120.00 each
_____ sets Demitasse Cups/Saucers at \$30.00 per set of 4
_____ sets Soup Bowls at \$40.00 per set of 4
Enclosed is my Check for \$ _____
Name _____
Address _____
City _____ State _____ Zip _____
California residents please add 6% sales tax.



THE NUMA GALLERY
In Conjunction with
The Israeli Commemorative
Society presents

Reuven Rubin

"The Prophets"

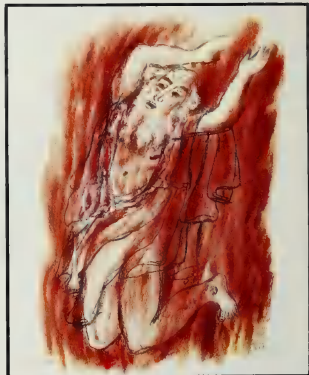
Everyone knew him. From ancient Jerusalem to modern Tel Aviv, his brush immortalized Israel. From the dance of the Rabbis at Mount Meron to the Hora of the Halutzin pioneers, his brush immortalized her people . . . her heritage. And as he matured with his land, Rubin found the theme that would become the focal point for his creative genius. A message from the past holding fast to the promise of the future. "The Prophets."

A portfolio of twelve original color lithographs by Reuven Rubin. Hand signed and numbered. Edition: 262. *Less than 60 portfolios remain available.* Japan paper: \$4800
Arches paper: \$4400
A limited selection of individual lithographs are available on the basis of earliest request. Japan paper: \$500
Arches paper: \$450

20 page color brochure and prospectus available upon request. Direct inquiries to:
The Numa Gallery/2544
Chamberlain Road/Fairlawn,
Ohio 44313. Phone toll-free
800-321-9584.



EZEKIEL



JEREMIAH



ISAIAH



ELIJAH

The Numa Gallery assures you of a full and unquestioned refund anytime within two years upon return of the work in original condition.



Savonneries, Arraiolos, Dhurries, Hand and Machine Tufted Carpets, Wools, Nylons, Acrilans, Polyesters, Braided Rugs. **This is "The Realm of the Sacred Dragon"-an authentic Sung Dynasty reproduction... a Savonnerie weave available in any size, shape and color.** Stenciled Floors, Custom Designs and Colors, Reproductions, 27" and 12' Wiltons and Axminsters, Copyright Designs



Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414,
Chicago, 404 North Wells Street Tel. (312) 644-3280

Los Angeles, San Francisco, Dallas, Houston, Texas, Philadelphia, New Orleans, Boston, Atlanta, Washington, D.C., Palm Beach, Miami

Spaced Out

Divide off space but double the looks of it with LaBarge's new mirrored screen. Beveled panels are 18" x 80", and if four aren't enough for you we'll add as many as you wish...illusions unlimited. Ask your LaBarge dealer. **LaBarge** Holland, Mich. 49423



No. 1120



Michael Maron

The lap of luxury.
As versatile as your imagination and the
needs of your client.

Pillow Furniture has ideas worth sitting on.

Located at 8806 Wilshire Blvd. (at Robertson).
Open 10-6 daily, Thursday until 9, or call for appointment.

**PILLOW
FURNITURE
&
CREATIONS LTD.**

New York

Boston

Miami

Beverly Hills

ROME NOTEBOOK

continued from page 161

And you will see three countries at once: Italy, the Vatican City, and the independent territory of the Order of Malta.

The most lethal kind of trickery is to be found on the porch of the church of Santa Maria in Cosmedin, where there is a large stone disc carved in the form of a river god's mask. In Medieval times the legend was that if a liar put his hand into the mouth, it would be bitten off.

One of the most enchanting stage sets of all is the Piazza del Grillo, located behind Trajan's Market. Flanked on one side by a thirteenth-century tower, on another by a Baroque palace, and on a third by a graceful Renaissance loggia—beneath which is a small chapel that was formerly the atrium of a Roman house—this tiny square, more than any other that we know, embodies the various ages of Rome.

THE PIPERNO IS ONE OF THE BEST RESTAURANTS IN TOWN.

The old ghetto, lying roughly between the Piazza Venezia and the Tiber, offers some first-rate treasure hunting. There is the Teatro Marcello, an ancient Roman theater, whose backyard is variously peopled with artifacts and cats. (Cats, for a reason known only to them, prefer to live in the city's largest ruins, notably Trajan's Market, the Forum and the Largo Argentina.) A small street, the Via Portico d'Ottavia, named for Mark Antony's unhappy wife, is still marked by its original four Corinthian columns.

In the shadow of the impressive Cenci palace on the Piazza Cenci is *Piperno*, one of the best restaurants in town. Famous for its *carciofi alla Giudea* (artichokes Judea) and for the *baccalà spinato* (filet of salt codfish), there are other delicious dishes and a fine selection of wines to accompany them. Not far distant is the Piazza Mattei, almost entirely surrounded by sixteenth-century palaces and centered by the famous Fontana delle Tartarughe.

To round out the lavish helping of pleasures that the gods heap on Rome every spring, there is music. In this season several of the city's handsomest and most venerable churches and chapels throw open their doors to music lovers. Notable among these is the lovely church of Santa Cecilia, situated deep in the heart of Trastevere. Its forecourt becomes a sea of calla lilies, and inside there are magnificent frescoes to contemplate while listening to the music of Vivaldi, Scarlatti and Bach. Another rare gem is the small, intimate Auditorio dei Gonfalone in the heart of old Rome, where organ and chamber orchestra concerts are given. In the majestic hall of the Accademia Nazionale di Santa Cecilia in the Via dei Greci, in the city's center, guest artists and ensembles from all parts of Europe come to perform. Symphony concerts are held in the large modern concert hall of the Accademia in the Via della Conciliazione, near St. Peter's. Come to think of it, there is nothing quite like the Roman spring. □



Willow & Reed / Fine Rattan Furniture

Willow & Reed Inc / New York Showroom: 315 East 62 Street, N.Y. 10021 / PL 5-1355 / New design album available \$6.50
Showrooms: Boston, Dallas, Grand Rapids, Houston, Los Angeles, Miami, Pittsburgh, San Francisco, Washington D.C.

All Willow & Reed furniture designed by Henry Olko
Design Patented



THE THOROUGHBRED LOOK

She never has time on her hands except for the Rolex on her wrist. An elegant impregnable Rolex Lady-Datejust in 18kt gold with matching bracelet, \$2,300.



For free brochure: Rolex Watch
U.S.A. Inc., 665 5th Ave., New York 10022.

Architectural Antiques, old and new.



John R. Hudspeth, Inc., which functions as a source for American architectural antiques from the late 19th Century, is pleased to announce their affiliation with Genesis Glass, Ltd., manufacturer of stained glass windows and lampshades in the Tiffany and Victorian tradition.

The massive door, the ornamental iron wash stand and the hardwood newel post shown are examples of the large Hudspeth antique collection that includes entries, mantels, railings, ironwork, paneling, stairways and stained and leaded glass windows.

The window and lampshade were made by craftsmen employed by Genesis Glass, using stained glass manufactured in our own furnaces to standards set by craftsmen from the Tiffany era.

For information about architectural antiques, please contact Mr. Hudspeth. Confirmed out-of-town

John R. Hudspeth, Inc.

GENESIS
glass
Ltd.

700 Northeast 22nd Avenue
Portland, Oregon 97232
Telephone (503) 232-7117

appointments will be met at the airport. A full color brochure on the Genesis line of windows and shades is available by writing to Genesis Glass Ltd. (Please see page 172 of this issue for more information.)

M. W. STEVENSON & CO., INC.

Accessories in Semi-precious stones
including MALACHITE, LAPIS, RHODOCHROSITE,
JASPER, AND OTHERS

692 W. Robertson Blvd.
Los Angeles, Ca. 90069
(213) 659-0839

"Oak Lawn Plaza" Space 308
1444 Oak Lawn Avenue
Dallas, Texas 75207
(214) 744-1269



Photography: L. McFadden Studios



Photography: L. McFadden Studios

690 N. Robertson Blvd.
Los Angeles, Ca. 90069
(213) 657-3752

International Terra Cotta, Inc.



Distinctive European Natural Terra Cotta and White
Glazed Urns, Vases and Pedestals, Fountains
and Unusual Figures Carved in Sandstone, Terra Cotta,
Travertine, Marble, and Bronze.

R. Dayrell Adams
222 First Avenue South
Seattle, Washington 98104
(206) 622-5325

"Oak Lawn Plaza" Space 308
1444 Oak Lawn Avenue
Dallas, Texas 75207
(214) 744-1269

Chambers is stingy about energy



John Chambers invented the concept of Retained Heat® cooking in 1910. As prices of electricity and gas continue to rise, the idea of using fuel only ten minutes to cook in an oven for a full hour makes more sense today than ever before.

Chambers ovens are also easy to care for, since all built-in models feature the self-clean or continuous-clean process. Finally, you know that Chambers' tradition of quality craftsmanship and service has been respected for over half a century.

See the complete line of Chambers appliances at your local dealer.



THE ENERGY-SAVING COMPANY
Oxford, Mississippi 38655 (601) 234-3131
Subsidiary of Rangaire Corporation
Known for quality since 1910



INTERNATIONAL PROPERTIES

Invest in a Bicentennial House

By June R. Gader

I MUST WARN YOU: you will find no Italian villas here, no French châteaux. To celebrate the Bicentennial of the United States I am going to tempt you, instead, with some of the most fascinating homes I've come across—historic American homes. Of course, "historic" may mean pre-Revolutionary in the East and early twentieth century in the West. But each house has a wonderful story to tell.

New Jersey

Stonehouse Farm's story started before the American Revolution, when a Mr. Kennedy began building this unique Colonial house from local New Jersey stone. Leaving to join General Washington's troops, he returned in 1790 and completed the house with the help of stranded Hessian mercenaries. Apparently they were better builders than soldiers. Today the H-shaped home is in superb condition: wide-planked floors gleam; brick chimneys stand straight and true; rugged ceiling beams, wide moldings and deep-set windows retain all the charm and elegance of the past.

Nothing was stinted. The low-porched entrance leads into a large, L-shaped foyer with spacious rooms beyond. There are seven fireplaces, a library with remarkable full-paneling, a modernized kitchen with storage and separate service areas, and large living and dining rooms that open to heated brick terraces. There is even a heated flower room, with another terrace overlooking the oval landscaped pool. Four spacious bedrooms with fireplaces and baths occupy the second-floor wings; two more bedrooms are on the third floor. But you need not depend on the main house to accommodate guests and servants. The twenty-acre property contains—along with locally famous formal gardens, ancient shade trees and boxwood-edged walks—six other buildings. Three are complete houses; two in the Colonial style. Two buildings are garages, one with a two-bedroom apartment. A large three-story barn could be converted to stables. \$350,000. Kay Kenwell, *Max E. Spann*, Rt. 202, 206, Bedminster, New Jersey 07978.

New Mexico

The Mable Dodge Luhan House in Taos, New Mexico is a sprawling adobe, constructed in the early 1900s in the style of the ancient Taos Pueblo houses nearby. And what stories this house holds! D.H. Lawrence was not only a guest here, he did a window painting that still exists. Taos's reputation as a cultural center really began when painter Georgia O'Keeffe, photographer Alfred Stieglitz, poet Robinson Jeffers, novelists Thomas Wolfe, Aldous Huxley and Willa Cather and many other luminaries visited the Luhans. Outside, the house has authentic architectural details: protruding wooden ceiling beams; a long columned *portale*,

or covered walkway; an adobe wall with massive gates, once altarpieces in the sixteenth-century Rancho de Taos Church. Inside, it is a luxurious seventeen-room house.

There are eight bedrooms, two living rooms (one is called the *Rainbow Room* because of a varicolored ceiling), modern kitchen and laundry areas, a den, even a darkroom—you may invite your own famous photographers to visit. The master suite is on the second floor of a three-story section at the end of the low house. Above it a solarium offers dramatic views of the five-acre property, its stream and pastures, its apple orchard, barns, stable and corrals—with the Taos Sacred Mountain beyond. There is also a log cabin studio and an adobe gate house. \$250,000. Bob Fawcett, *Previous*, 909 17th Street, Denver, Colorado 80202.

Alabama

Rosemount Plantation—nesting in a giant oak grove in the midst of over one hundred acres of pasture, cedar timberland and natural forest—has been described as "a beautiful white rose in radiant bloom . . . the Grand Mansion of Alabama." And so it seems, when you see its graceful Ionic-columned façade, with "the most elaborate cupola in the entire state" rising above. Designed in 1820 by Philadelphia architect William Nichols, it took seven years to build—with imported Carrara marble for the fireplaces gracing nearly every room, handcarving on the great doors, hand-blown glass, random-width heart-pine floors. Listed

EVEN THE TAXES
ARE OUT OF THE PAST
—JUST \$75.

in the National Register of Historic Places, Rosemount was most recently restored in 1972. The current owners have modernized kitchen and baths, cleared fields, and built paddocks and stables for the Herefords and American Saddlebred horses they raise here.

Today at Rosemount the southern plantation tradition seems as alive as when the original owner's sidewheeler carried his cotton and tobacco down the Warrior River to Mobile. When you stand in the immense entry hall, looking toward twin parlors with French chandeliers, it is easy to imagine that you are part of an earlier, more glittering age. Even the taxes are out of the past—just \$75. \$275,000. Roy Veatch, *Period Houses*, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.

Massachusetts

The Camp House, which sits on a peaceful mountaintop in the Berkshires, has a deed which dates back to 1794 but its central chimney design indicates that it was built between 1745 and 1780. Like most early houses, it grew with its family and changed with its times. The oldest central part is of wood-peg construction; the two-foot-wide paneling is made from a type of pine now extinct; the

continued on page 17

A Timeless Work of Art in Bronze and Pewter by Philip and Kelvin LaVerne

Delicately hand sculpted in bronze and pewter,
a cabinet depicting a poetic theme of
the Tao Dynasty—surpassing even the
master craftsmanship of Chinese antiquity.
Buried in earth to achieve subtle patinas.

A quality work of art for the discerning collector.

Not negotiable unless signed by Philip and Kelvin LaVerne



Tao Cabinet
19 x 69 x 33 H

Philip LaVerne GALLERIES, LTD.

6 East 57th Street, New York, N.Y. 10022 (212) PL 2-2090

For illustrated brochure send \$3.00 to Philip LaVerne Collection, 46 East 57th Street, Dept. K, New York, N.Y. 10022



Stripey Stunner

Our dramatic polished cotton caftan in dazzling brighter-than-a-rainbow stripes, obi-sashed and side-slit, has three-quarter-length sleeves, mandarin collar, knotted buttons and two concealed pockets. Orange/yellow/blue/green/white. One size fits all. \$48.00. Add \$1.75 for postage.

Send for our new
free color catalog.

The Talbotts

THE TALBOTS, DEPT WM HINGHAM, MASS 02043
Acton, Duxbury, Lenox, Mass., Avon, Hamden, Conn

Beautiful Windows start with Beautiful Glass

Genesis windows have their beginning in our own furnaces which produce hand-wrought stained glass equal in magnificence to turn-of-the-century craftsmanship. Colors, striations and textures are specially formulated to give each window its own personality. Gifted Genesis craftsmen fashion this glass into several Victorian window designs, each a beautiful reminder of the past for your home or business. Send \$1.00 for full color brochure. A box of glass samples is available for \$8.50.

GENESIS
glass
Ltd.



Send \$1.00 for brochure to Genesis Glass Ltd., Dept. AD-1, 700 N.E. 22nd Ave., Portland, OR 97232. (Send \$8.50 for glass samples.)

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

INTERNATIONAL PROPERTIES

continued from page 170

doors have Colonial thumb latches instead of knobs. In what was once the kitchen you can still cook in the immense fireplace with its original crane and Dutch oven.

What you will love about this three-story house—in addition to such early details as rugged chestnut beams and beautiful chestnut and maple floors—is that even the modernizations are compatible. The woodshed connected to the back of the house still has a natural weathered-wood exterior and inside there is a lovely sunroom with fieldstone floor and a skylight. A former storage area in the L has been turned into a lofted, skylighted artist's studio. The hundred-year-old barn, covered with wisteria, has a salt-box stable added at the rear. On the six-acre site there are pastures and woods, an apple orchard, brooks, a decorative brick terrace, gardens, flowering shrubs and trees. \$100,000. Candy Kirby, *Kirby Realty*, Main Road, Montgomery, Massachusetts 01085.

Vermont

Brookside is a stately Greek Revival mansion in the historic Champlain Valley of Vermont and is listed in the National Register of Historic Places. The original 1789 section of the house retains much of its charming Colonial character,



Brookside still summons the warmth of Colonial hospitality with its original 1789 structure enlarged to a neo-classical country estate in 1843.

while the Ionic-columned addition of 1843 turned a farmhouse into a magnificent twenty-room showplace. From the large entry hall, one of New England's finest circular staircases curves upward past 24-carat gold leaf walls. The front parlor is especially elegant, with coffered ceiling, Greek moldings and floor-to-ceiling windows. A superbly ornamented gallery, with diamond-pattern birch floor, also serves as a ballroom. Adjoining reception rooms include a large sitting room and two spacious studies.

The winged mansion with its immense portico overlooks six acres of gently sloping lawns. The rest of the two hundred and sixty-seven acres is devoted to farm and timberland, and a twenty-acre pond is a State Game Preserve. There is a nine-room, Colonial-style tenant house, in addition to all the barns, granaries and other buildings needed to run a profitable working farm. \$445,000. *Previews*: In the East contact the Boston office at 20 Kilby Street. In the West James Retz of the Los Angeles office, 567C Wilshire Boulevard, will help you. □



*"The idea of Kapalua is not to compromise.
Beginning with the land."*

Colin C. Cameron Colin C. Cameron
Chairman and President, Kapalua Land Company, Ltd.
A subsidiary of Maui Land & Pineapple Company, Inc.

Kapalua. Hundreds of acres of resort surrounded by thousands of acres of unspoiled land.

Villas near the ocean. Clear water bays. The 18 hole championship golf course by Arnold Palmer and Francis Duane. White sand beaches that go with the bays. The Tennis Garden. Private residences. The Bay Hotel. And more.

But most important, there will be no compromise at Kapalua, because there is a man who has a reason to care about it all: Colin C. Cameron. Whose family has lived on Maui for six generations. And who heads a company which is taking its time

to build Kapalua the way it should be.

For when land like this has been part of your family for so many years, you don't want to see it spoiled.

If you're interested in knowing more, write:
Colin C. Cameron, Kapalua,
Post Office Bin 188, Dept. RAD-3
Maui, Hawaii 96732.

Or call: Maui, 808-669-8033;
Oahu, 808-531-4550.



Kapalua

Kapalua Realty is now offering
The Bay Villas. By appointment.



Ceramic Tile— forever new—forever beautiful!

Visit any of our showrooms. The atmosphere vibrates with beauty you've yet to imagine. An infinite variety of shapes, patterns, colors, styles. Ready for your most important wall or floor . . . in any area.



AMSTERDAM CORPORATION

NEW YORK: 950 Third Avenue (Corner 57th St.), New York, N.Y. 10022/(212) 644-1350

PHILADELPHIA: 2275 Washington Avenue, Philadelphia, Pa. 19146/(215) 732-1492

SAN FRANCISCO: Galleria - Design Center, 101 Kansas Street, San Francisco, Cal. 94103/(415) 861-

For free color brochures, write on your letterhead to 950 Third Avenue, New York, N.Y. 10022

Country Casual™ ... fills a room with Sunshine!

The popular style of Country Casual ... now in a bright, new dining group.

Designed by John B. Wiener, FASID



FICKS™
REED COMPANY

"The Most Famous Name in Rattan Furniture"
4900 Charlemar Drive, Cincinnati, Ohio 45227

SHOWROOMS: NEW YORK: Decorative Arts Center CHICAGO: Merchandise Mart, HIGH POINT: Southern Furniture Market Center LOS ANGELES: Clark & Burchfield, Inc. DALLAS: C. J. Hall Associates, ATLANTA: Southeast Wholesale Furniture Co. SAN FRANCISCO: Baker Knapp & Tubbs, MIAMI AND FT. LAUDERDALE: Easter Merchandise Mart



Picture yourself captain



of a fine sailing vessel

Imagine the freedom, the joy of sailing a ship anywhere you wish in the world. Such a life can be yours aboard a Westsail, the cruising sailboat strong enough to take you anywhere and easy for one person to sail. Whether you need a weekend escape or you plan extended travel aboard your own boat, you can be assured you have the finest vessel that ever went to sea. Westsails are descended from North Sea pilot boats, from Viking ships, from ancient Phoenecian

vessels that have carried man across the oceans of the world for centuries. They are ruggedly constructed in modern materials, exquisitely finished in rare, hand rubbed woods and bronze hardware. Come see and sail a Westsail.

Westsail 28 for you.

Westsail 32 for you and your sweetheart.

Westsail 42 or 43 for you and your family.

For color brochure send \$3.00 to Westsail Corp., Dept. A1
P.O. Box 1828, Costa Mesa, CA 92626, (714) 549-9711

Westsail® The World

Now.
See the great collections of home furnishings.
They're at The Icehouse in San Francisco.

into the most exquisite
showrooms of them all.
Find a luxurious world
of elegant furniture, fabrics,
tapestries, fine art, floor and
wall coverings, lighting
and accessories.

See a city mix of classic
and contemporary, of
antique reproductions
and avant garde design.



Enjoy the historic, chic area
of San Francisco. Lunch at
a charming bistro or haut
cuisine restaurant.

Ask an interior designer,
architect or furniture dealer
to take you into this invit-
ing world of magnificence.

The new Icehouse lobby,
designed by Mary Ri



THE ICEHOUSE

151 Union Street, San Francisco 94111. Phone 415/989-5796

HANDMADE just for you



Zegadlo wood sculpture

Tapestry: Spring Meadow
by Anna Gruszczynska



Tapestry: Castle by the Sea
34" x 48"

Bells of Carefree

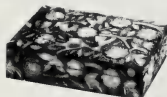


Sumak Tapestry



Tapestry by Bujakowa
Section only/4' x 7'

Carved wooden boxes from Poland



Emilia Palomba
ceramics



Tapestry: Village Scene by Drabowski, 6' x 3'

It's not too early
to discover, uncover distinctive, wonderful gifts
for every special Mother. Exceptional
giftables for Mother's Day and every
memorable occasion. Come browse.

Truly, California's most distinctive selection of
folk art gifts and decoratives by award winning
artists from around the world.

The Gifted Hand®

10889 Weyburn Avenue
Westwood Village
Los Angeles
Tel.: (213) 477-5343



Bazaar del Mundo
Old Town
San Diego
Tel.: (714) 291-7982

AMERICAN BARNSIDING™

*A Unique Wall Covering of
Naturally Weathered Siding*

Ideally Suited For Commercial
Or Residential Decor. This
Beautifully Aged Siding Is
Available In Cypress, Oak, And
Pine Among Others. Unlimited
Volume Available In Many Shades And Colors.



Bennett's Years Ago
3755 Longridge Avenue
Sherman Oaks, Calif. 91403
(213) 659-2590

SAMPLES AND LITERATURE AVAILABLE



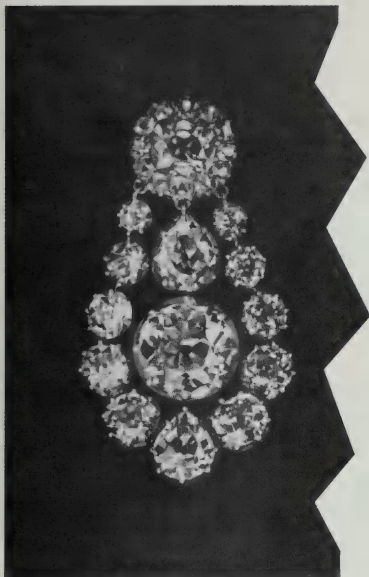
18th Century French
Louis XV Armoire in
Walnut from Provence
H. 7'6" W. 5'8" D. 1'10 1/2"



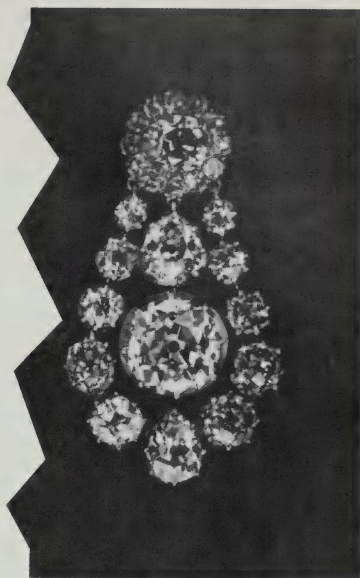
A la Douce France
ANTIQUES

In Paris for over 100 yrs, now in La Jolla
5544 La Jolla Boulevard - La Jolla, California 92037
(714) 459-7026

A Point About Death and Taxes



This antique diamond earring will stay in your estate.



This antique diamond earring will go to Uncle Sam.

We Can Help You Keep Your Estate Together

You may not realize that all the assets in your estate could shrink as much as 30%-to-70% due to estate taxes.

We do know this, and are ready to help you reduce this shrinkage significantly.

Protecting your estate against death and taxes is a necessary step of your life. And the time to take this step is right now.

Our I.R.S. trained specialists, working closely with your other professional advisors, will develop an individual approach to keep your assets together in your settled estate by providing the cash liquidity necessary to meet estate taxes.

Preservation of an estate is one of man's most important living responsibilities. We know you will want to preserve yours. Please call or write us now for a personal appointment.

BARRY KAYE ASSOCIATES

9100 Wilshire Boulevard, Beverly Hills, California 90212 • (213) 278-8361

**Specialists in Estate Analysis, Pension and Profit-Sharing Plans
Insured Charitable Endowments, Business Life, Health and Group Insurance.**

The unique pair of George III diamond earrings are pear shaped with select stones of graduated size. They were given in 1780 by George, Prince of Wales, to his young mistress Mary Robinson who was a beautiful and famous actress at the time. Shown courtesy of Laykin et Cie., importers and designers of fine jewels at I. Magnin & Co., Los Angeles, Beverly Hills, Palm Springs, La Jolla, San Francisco, Phoenix, Seattle and Chicago.

Our special thanks to Mr. and Mrs. S. W. Laykin.

One of the largest
selections of fine
quality and
extraordinary

**ORIENTAL
RUGS**
in the country

Direct Import
Buy, Sell and Trade
Repairs, Cleaning &
Appraisal by Experts

525 N. La Cienega
Blvd., Los Angeles
657-5175



ORIENT MANDEL

Wholesale To The Trade



Lee Mink & Associates

A design staff fully
prepared to interpret
your lifestyle with
flair, perfection and
impeccable taste.

By Appointment Only

236½ S. Robertson Blvd.
Beverly Hills
(213) 659-4094

INTERIOR DESIGNER: JACK MELTON, MEHAGIAN'S FURNITURE GALLERIES/PHOENIX-SCOTTSDALE, ARIZONA
LOCATION: "THE SHORES" - MCCORMICK RANCH/SCOTTSDALE, ARIZONA



FEATURING VISTA DEL SUENA SHUTTERS:
5½" WIDE BLADE SHUTTERS, SANDBLASTED
WITH WEATHERED WHITE FINISH.

LOS ANGELES FACTORY AND SHOWROOM:
3743 SOUTH DURANGO AVENUE
LOS ANGELES, CALIFORNIA 90034

PALM SPRINGS AREA OFFICE:
P.O. BOX 1263
PALM DESERT, CALIFORNIA 92260
(714) 346-6295

SAN FRANCISCO AREA OFFICE:
146 SECOND AVENUE
SAN FRANCISCO, CALIFORNIA 94111
(415) 387-4590

PHOENIX AREA OFFICE
P.O. BOX 10548
PHOENIX, ARIZONA 85064
(602) 997-9700

STANFIELD SHUTTER CO., INC.
SS
STANFIELD SHUTTER CO., INC.

PHOTOGRAPHY-MUDERSBACK & ASSOCIATES

Pg POULSEN GALLERIES

Est. 1927



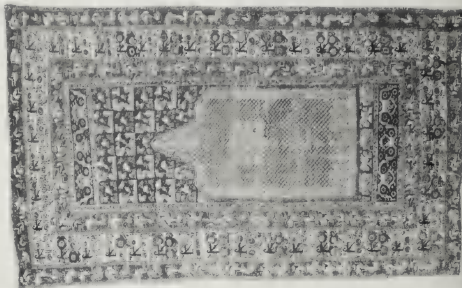
Argentinian Cruiser 21" x 42" by Montague Dawson

910 San Pasqual Street
Pasadena, California
(213) 792-7410

Design Plaza - Newport Center
250 Newport Center Drive
Newport Beach, California
(714) 640-8898

ORIGINAL PERIOD AND CONTEMPORARY PAINTINGS
SIGNED PRINTS AND LITHOGRAPHS
CUSTOM FRAMING

Specializing in Oriental and Navajo Rugs



Late 17th early 18th century, Ghiordes prayer rug, 6' x 9' jade green, gold, tan cotton white and soft turquoise above prayer niche. A museum-quality hanging rug, probably the largest of its kind.

RUGS INC

Vic J. Deirmendjian

Persian	Buy	Restore and Appraise
Navajo	Sell	Fine Rugs
Flat Weave	Clean	and Tapestries

8319 Melrose Avenue
Los Angeles, California 90069
213 658 6780

Dodo Bird

ANTIQUES, INC.

3485 Sacramento St., San Francisco (415) 563-1976

Rare Charles II
walnut low boy.
English,
circa 1680



LOOK UP - THERE'S A BETTER WAY - CHARTER YOUR OWN!

No waiting lines...no baggage delays...no advance check in! Just step from your car into a modern businessliner. For business or pleasure, Gunnell Aviation offers you faster, more convenient transportation, and to destinations the airlines don't serve. We're on call 24 hours a day to fly you to the place of your choice, on your schedule. What's more, you can learn to fly as you enjoy our country club atmosphere in the sky. For more information, contact:



Gunnell Aviation, Inc.
3000 Airport Avenue
Santa Monica, California 90405
Telephone (213) 391-6355
(Home of the "Fly-For-Funsters")

Magnificent Tables Begin at

Geary's BEVERLY HILLS



Largest Selection of
China, Silver, Crystal in the West
BACCARAT CRYSTAL from France—exquisite full-lead stemware
in plain or cut, contemporary or traditional styling.

CERALENE French Limoges CHINA—with its translucent
white body, is colorful, youthful, sophisticated and so versatile.

CHRISTOFLE SILVER from France—superbly crafted, classic
in style, with six times more silver than other leading names.

351 NORTH BEVERLY DRIVE, BEVERLY HILLS, CA 90210
(213) 273-4741 • BANKAMERICARD OR MASTER CHARGE
GEARY'S — SINCE 1930 • SEND 1.00 FOR CATALOG

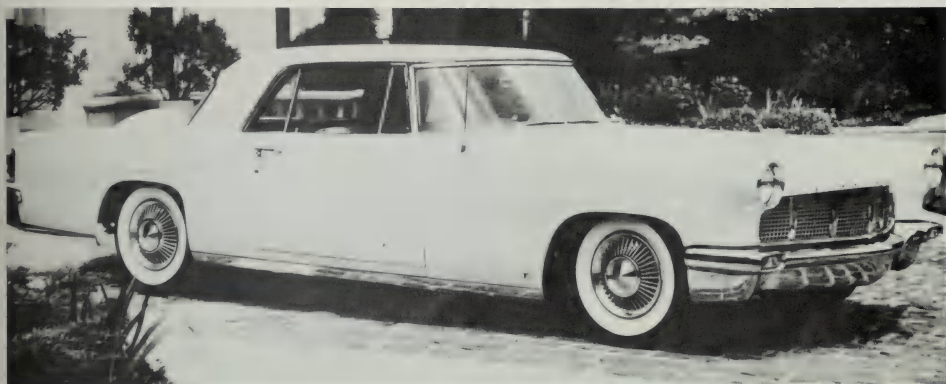


Applebaum's Antiques

Country English

Telephone: (213) 373-7411

24450 Hawthorne Blvd., Welteria, Calif. 90505 (near Palos Verdes)



MARK

II

for

1976

Throughout history we have seen some expressions of artistic design that have been mankind's moment sublime. The Continental MARK II is one of them. Its regal design and tasteful opulence are without peer the world over.

Now the MARK II reappears in all its original luxury . . . even to the leather imported from Scotland. And where desirable, the latest components such as disc brakes, are utilized. Hand-rubbed lacquers produce a rich, porcelain-like finish.

Each Continental MARK II is painstakingly remanufactured from the chassis up. It is hand finished to the owners' taste and requirements.

Desert Classics of Nogales, Arizona proudly present this marvel of their automotive craftsmanship through their West Coast Distributor.

BEVERLY HILLS LINCOLN-MERCURY
8955 OLYMPIC BOULEVARD, BEVERLY HILLS / 274-7411

ORIENTAL EXCITEMENT

We offer your home one of America's finest Collections of authentic Chinese, Japanese and Korean furniture, lamps and accessories.

Oriental blends with all periods. Consult our staff . . . famous for creating International Designs to your individual choice.



VISIT OUR
TREASURE HOUSES



1910 S. Coast Hwy.
Laguna Beach, Ca.
(714) 494-6505

250 Newport Center Dr.
(Design Plaza)
Newport Beach, Ca.
(714) 640-8840

166 N. Palm Canyon Dr.
Palm Springs, Ca.
(714) 325-1070



OLD ORIENTAL RUG MAP CIRCA 1900
Showing most important geographic areas where
Oriental Rugs have been made for centuries

• A copy in color will be sent on request •

PASHGIAN BROS.

Established 1889 - In Pasadena Since 1902

Gallery of Fine Oriental Rugs

993 East Colorado Boulevard, Pasadena, California 91101 • Phones (213) 796-7888/681-9253

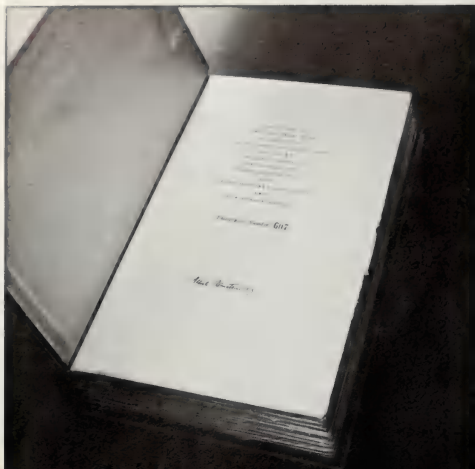
In this Crewel world you will love our ladybugs and butterflies cavorting in their exquisitely embroidered fields of exotic flowers. "Sidra" is our latest example of the centuries old art of crewel-work from the Vale of Kashmir -- one of fifty elegant crewel designs available to the interior designer.

STROHEIM & ROMANN



STROHEIM & ROMANN: 155 EAST 56TH ST., NEW YORK; BOSTON; PHILADELPHIA; MIAMI; CHICAGO; DALLAS; LOS ANGELES; SAN FRANCISCO.





A rare possession for a few discriminating collectors

Albert Einstein
PHILOSOPHER-SCIENTIST
Edited by P. A. Schilpp

A limited number of copies of the prized 1st Edition (1949) of this unique publishing achievement (only 760 in print) are now for sale. Leather-bound, deluxe, numbered, uncut, boxed, and individually autographed by Albert Einstein.

CONTENTS

Einstein's one and only autobiography
Critical analysis and evaluation
by 25 scholars and scientists—
among them Bohr, Born, de Broglie,
von Laue and Pauli

Einstein's reply to his critics
Comprehensive bibliography

The autographed 1st Edition is priced at \$395.00. A 3rd Edition (1969) is also available, in a cloth-bound version at \$25.00 and a 2-volume paper-bound set at \$15.00.

EINSTEIN EDITION ORDER FORM

A3

Open Court Publishing Co.
LaSalle, Illinois 61301

Please send me postpaid the following
Einstein volumes. I enclose \$_____.

- ☐ Signed Limited 1st Edition, \$395.00
☐ Clothbound 3rd Edition, \$25.00
☐ Paperbound 3rd Edition, \$15.00

Name _____
Address _____
City _____
State _____ Zip _____



DESIGNED FOR READING

Persia/Bridge of Turquoise
By Robert Bartlett Haas

PERSIA/BRIDGE OF TURQUOISE was designed and photographed by Roloff Beny, with an essay and anthology by Seyyed Hossein Nasr and historical notes on the plates by Mitchell Crites (New York Graphic Society, Boston, 1975).

One of the most sumptuous and lavishly designed books to come out in recent years about Persia, its people and the history of its culture, this superior production would recommend itself for its photographs alone. Canadian photographer/artist Roloff Beny worked on the creation of this volume under the patronage of Her Imperial Majesty, the empress Farah. Beny is an old hand at visual *bel canto*, having previously produced the poetic photographic essays *A Time of Gods*, *A Pleasure of Ruins*, and *To Everything There Is a Season*—all of which have brought him singular honors and awards. His pictures cannot be explained; they must be experienced. In them one finds more of an atmosphere of the land and its people than one does by reading or traveling there.

Beny's dramatic ability to catch in a color or a black and white photograph a field of poppies, a bough of ripe, bursting pomegranates, an architectural monument or detail, or the quiet dignity of the people of Persia going about their everyday tasks and pleasures, brings the country very close to our hearts and heads. He uses the camera much as the great nineteenth-century photographic landscape pioneers used it—with a wondrous joy in recording the very existence of people, places and scenes far from our experience. So the distant is brought close through the eye of the camera, and it becomes an adventure at home for those who keep it close, or a romanticism for those who hold it distant. The choice is in the eye of the beholder, but the revelation is in the eye of the camera.

But the book is more than an engrossing visual record. The "Anthology" consists of brief but redolent passages from the classical literature of Persia, all of which are appropriately juxtaposed to the photographs and serve to heighten their intent. Thus, to a photograph of the enactment of a simple passion play in Kerman is appended a statement by the eighteenth-century Āqā Jamāl Khwānsārī: "The meticulous intelligence never doubts for an instant that in every act which is performed with unblemished sincerity, the most important thing is the very sincerity itself." And so the photograph of a provincial ritual becomes a comment on larger issues.

Seyyed Hossein Nasr, an M.I.T. graduate, and at present Chancellor of Aryamehr University and Director of the Imperial Iranian Academy of Philosophy in Teheran, has not only arranged the anthology but provided an essay on Persian history and culture in this diversified land. He

continued on page 18.

TUSCANY

from the creative kilns of

CERAMIC TILE
**American
Olean**

Western Region



#905 GOLD



#925 BLUE



#945 PEARL



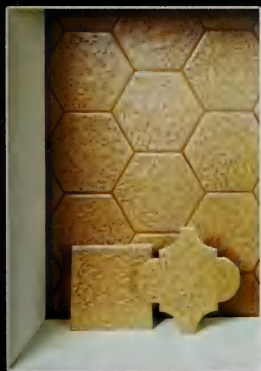
#985 MALT

Tuscany random surface tiles come in a selection of shapes to let you express your ideas in still more unusual ways. Newest in the collection are Valencia, flowing, warm and sensuous to see, cool to touch, and Hexagon, a soothing shape, a sculptured form—symmetry in motion. A choice completely in keeping with the ambience you wish to create. Set your theme and set it to the mood of Tuscany shapes and colors you see here. Eloquent. Elegant. A constantly varying interpretation of the mood you seek. Tuscany. So natural.

Want more tile ideas? Write American Olean Tile Co., P.O. Box 2249, Pomona, Ca. 91766.



#955 JUNIPER



#995 HONEY



#975 SAPPHIRE



#965 CLOUD



For the Netsuke connoisseur, a selection from one of America's foremost collections of fine antique and contemporary pieces.  Upper left: Ivory tiger emerging from a bamboo shoot, eyes of inlaid tortoise shell. Signed Kangyoku Risshisai.  Upper right: Two ivory hares at play. Attributed to Shunkosai. Center: Superbly detailed ivory rendition of Kwanyu and Chohi. 18th Century. Signed Tomochika.  Lower left: Exquisitely carved ivory rat eating a bean, inlaid eyes of black coral. Signed Kaigyokusau Masatsugu.  Lower right: Bold striped ivory tiger, eyes of inlaid tortoise shell.



Ashkenazie & Co.

Jade and Oriental Art
Fairmont Hotel, 950 Mason Street
San Francisco, California 94108
(415) 391-3440

The Chinese Vine.

The vinest Oriental at Einstein Moomjy.



The Chinese Vine is a clinging vine.

The fine design seems to cling to the fine wool, to grow and flow right out of the rug.

Prominent decorators agree: The Chinese Vine is in vogue because it is not bazaar or bizarre. No Ming dragons, etc. that loudly refuse to mingle with fabrics and furniture.

Instead, the purest Chinese design. A gracious, spacious look that twines its vines around Louis XIV or the chrome home with the same ease and elegance.

Handwoven in India by those elegant weavers,

Pande, Cameron. \$865 (6' x 9'). \$1,285 (8' x 10'). \$1,295 (9' round). \$1,695 (9' x 12'). \$2,245 (10' x 14').

If you can't come in for The Vine, we'll ship it out, anywhere in the U.S.A., from Einstein Moomjy.

You can have your choice of three colors. Have The Persimmon Vine. Or The Green Grape Vine. Or The Sandy Vine.

They're all simply diVine.

 Einstein Moomjy
The Carpet Department Store

Six New Jersey stores: Paramus, Lawrence Township, Whippany, Willowbrook Mall, Bloomfield and North Plainfield. Write or call us at 526 Route 17, Paramus, N.J. 07652 (201) 265-1100.

A lasting impression.



The graceful Queen Anne styling predominant in early Colonial American homes is reflected in every line of this elegant Highboy from the Calvan III Collection by Davis.

A timeless collection hand-crafted in solid wood and fastidiously detailed to remain faithful to period lines.

Each piece in the Calvan III Collection is an acquisition of ageless beauty and increasing value.

DAVIS

CABINET COMPANY

"Craftsmen of Fine SOLID WOOD Furniture"
NASHVILLE, TENNESSEE



Tregapowan
Moroccan
Rugs



Send for Free
Color Brochure

306 E 61 Street
New York 10021
(212) 755-1050

Ernest

Tregapowan, Inc.

DESIGNED FOR READING

continued from page 178

develops the story of Persia's distinct historical periods, its Zoroastrian and Muslim religious backgrounds, its ethnic elements, and its unique role as a center and a bridge to the outer world for "profound spiritual, intellectual and artistic motifs [which] have emanated to refresh and resuscitate the inner life of many peoples in both East and West." Some of these are the supernal concept of *light*, the awareness of the angelic world "and the relative of all things 'below' to their archetypes 'above'," the individual life as "a constant struggle between the forces of good and evil," and the keen sense of beauty, joy and sorrow. Out of these concepts the philosophy, literature, art, architecture and music of Persia have grown and today's Persia takes account of its traditions in essaying the new. Nasr's

HE CAPTURED THE VERY EXISTENCE OF PEOPLE, PLACES AND SCENES FAR FROM OUR EXPERIENCE.

text is borne out by the photographs of Roloff Beny that seem to recreate visually the whole cosmic system Nasr has described in words. This harmony of text and photography is a rare tour de force, and it contributes enormously to the pleasure the reader will derive from the book.

An unusual aspect of the text is the addition of a special section, "Historical Notes on the Plates," researched and written by Mitchell Crites, a teacher and archaeologist who lives in Delhi. His notes add immeasurably to the book and its images. For example, the caption for photograph No. 44 reads, "Sailors silhouetted in the rigging of a ship anchored off Hormoz." The caption is self-evident, the place specified. However, in Crite's notes, we find the description amplified in a way that leads us into deeper understanding: "Indian sailors conversed in Hindi as they prepared to set sail on their long return trip to Bombay, having come for the purpose of trade to the Persian Gulf ports of Bandar Abbas and Hormoz."

Other notes extend our understanding of cultural influences on Persia, Persian history, geography, ecology, economics, cultural customs, architectural styles, religious traditions, crafts, family life and festivals. All of this detail takes us further into the culture and gives the book a dimension rare for a photographic document today. All too often in contemporary photographic essays and reportages, the reader is presented with an unassimilated mass of material. This is not the case here.

Although much more than a coffee-table item, this book also deserves comment as a beautiful piece of bookmaking. No graphic process has been overlooked to provide a fine binding, stunning bookjacket, handsome title page or supplementary decorative devices. Together with the superb photographs by Roloff Beny, the ensemble is a tour de force in meaningful style and design, a lovely exercise in elegant and aristocratic presentation. □



DISTINCTIVE DECORATOR PLANTERS IN CLASSIC BLUE AND WHITE

by Fitz and Floyd

For your indoor garden, *Architectural Digest* selects these handsome porcelain and earthenware planter sets—four distinctive designs in blue and white. Use them alone or in combination to accent any room with your prettiest plants and flowers. Each set includes large and small matching planters. Ideal gifts for wedding shower, housewarming, anytime!

To order postpaid, use Reader Service Card in this issue or coupon at right.

Please send me the following planters:

- A. _____ sets Bamboo Porcelain at \$30.00
 B. _____ sets Herringbone Porcelain at \$30.00
 C. _____ sets Cross-Hatch Porcelain at \$30.00
 D. _____ sets Starburst Earthenware at \$35.00

Check enclosed for _____

Name _____

Address _____

City _____ State _____ Zip _____

California residents please add 6% sales tax.

- A. Bamboo Porcelain Planters (w/saucers)
 Large: 6" diameter x 5 1/4" high
 Small: 4 3/8" diameter x 3 3/4" high
 \$30.00 per set
 B. Herringbone Porcelain Planters (w/saucers)
 Large: 6" diameter x 5 1/4" high
 Small: 4 3/8" diameter x 5 1/4" high
 \$30.00 per set
 C. Cross-Hatch Porcelain Planters (w/saucers)
 Large: 6" diameter x 5 1/4" high
 Small: 4 3/8" diameter x 3 3/4" high
 \$30.00 per set
 D. Starburst Earthenware Planters
 Large: 7 3/8" width x 7" high
 Small: 4" width x 4 3/8" high
 \$35.00 per set

Architectural Digest
 5900 Wilshire Boulevard
 Los Angeles, CA 90036

ANTIQUES EXHIBITION & SALE

presented by
Saratoga Chamber of Commerce
West Valley College Campus, "The Hall"
14000 FRUITVALE AVE., SARATOGA CA 95070

April 11, 12, 13, 1975

EXHIBITION HOURS 11:00 a.m. to 9:00 p.m.

(TUES. APRIL 13, UNTIL 6:00 p.m.)

PRESENTING IN PART THE FOLLOWING DEALERS:

James M. Hansen Antiques
Ahwahnee Antiques
Akamians Antiques
Vintage Antiques
Howard House
Montgomery Antiques
Webb's Antiques
Billie Nelson Antiques
The Blue Candlestick
What's Next Antiques
Mill Run Antiques
Marian Hymel Antiques
California Horologists
McKenzie House
Blanche Andrews Antiques
California Interiors

Geranium House Antiques
Connoisseur Antiques
Jan's Haus
Classic Antiques
Oriental Corners
Mathewson Imports
Frank's Antique Clocks
Charles Conover Antiques
Lyons Ltd. Antique Prints
Adams House
Richard Gorham Antiques
Nadine Cook Antiques
Victoria's Attic
Nordling Antiques
Walter Mole Antiques
Coffeyville Trunk Company

OVER 50 DEALERS REPRESENTED

ample free parking buffet service

for further information call (408) 867-0753



Le Provence 23" high, 20" wide

Imported chandeliers,
antique reproductions,
fine porcelain, ceramics.

"Antique furniture" and "Antique accessories"



wholesale
only

628-2799

622-1921



ONE OF AMERICA'S MOST EXTENSIVE AND
AUTHENTIC COLLECTIONS OF RARE ANTIQUE
RUGS... Aubusson, Caucasian, Chinese, Indian, Per-
sian, Savonnerie. All sizes and colors available for your
consideration. Your inquiries are invited.

J. H. MINASSIAN & CO.

GEORGE A. IGNATIUS OWNER

ESTABLISHED LOS ANGELES 1905

101 South Vermont Los Angeles 90020 (213) 383-1397

Aviaries

James J. Durant

Made from the highest quality solid brass and spun copper,
these fine handcrafted aviaries carefully satisfy the demands
of perfection. Larger sizes available

Without Stand \$300.00 With Stand \$350.00
Designer Inquiries Invited
P.O. Box 3949, Long Beach, Ca. 90803

Art Nouveau Furniture and Objets d'Art



Important French five-piece bedroom suite.
In rosewood, mahogany and tulipwood, by Louis Majorelle, circa 1900.

BLUE SWAN GALLERY

2331 Market Street • San Francisco, California 94114 • (415) 626-7337

Discover one of the ten best sources of antiques in the world. In The City

Being one of the top sources of antiques in the world is hard work! Constant shipments. Buying up estates. We do it all for you. We try to Bedazzle you. We have five floors for you to discover special pieces for your special taste. Dining tables, commodes, sideboards, Oriental rugs, screens, Sevres porcelains, needlepoint chairs. All colorful, glorious, and *reasonable*. Its true. We are one of the ten best sources of antiques in the world. See for yourself.

Filipello Antiques

RETAIL/WHOLESALE

1632 Market Street, San Francisco • (415) 861-5100

Hours: 7 days - 9:30 - 6:30





Introducing exquisite shipments from Italy, England, France, Spain, the Orient, Oceanic and Americana.

LUCIANO ANTIQUES

San Carlos between 5th and 6th in Carmel, Ca.
Eleven showrooms and three warehouses.



§ English oak refectory table, circa 1720
§ Georgian pine dresser with top, circa 1820
§ Fallow-deer horn chandelier. § Pair of Chinese porcelain jardiniere, circa 1840

BAC ST. ANTIQUES

8428 Melrose Place • Studio A
Los Angeles, California 90069 • 653-3899



Bustamante

Antiques Shows and Sales

San Diego Center

March 11-14

Pasadena Center

April 1-4

For all treasure-seekers, including the collector, the decorator, the connoisseur, the investor, these Bustamante shows offer prestigious selections of the finest American, English, Continental, and Oriental antiques.

You will want to enjoy both of these exceptional events.

The two mirrors in our lobby are authentic 18th century antiques.

But is that any reason for you to stay with us?

We think so. Because your stay in any hotel is made up of a thousand small details. And they all have to be right.

That's why we pay such extravagant attention. With real antiques. Fresh flowers. Food and drink worried to perfection. And most important, a staff that knows how to wait on you hand and foot without invading an inch of your privacy.

The mirrors in our lobby are symbols of that kind of attention to detail.

Any hotel can give you mirrors. But ours reflect rather well on us.



The
STANFORD COURT
Hotel on San Francisco's Nob Hill

For people who understand the subtle differences.

For reservations anywhere in the U.S. except California call toll free (800) 227-4736. In San Francisco call (415) 989-3500. Elsewhere in California call toll free (800) 622-0957. Or call Hotel Representatives Inc. — the leading hotels of Europe and World Wide Associates.

GURR JOHNS & ANGIER BIRD, INC.

343 United California Bank Building

9601 Wilshire Boulevard

Beverly Hills, California 90210

Telephone: (213) 271-8141

(213) 271-8142



Photograph by courtesy of The Hamilton Galleries, Beverly Hills

Appraisers of antique and modern
furniture, paintings, rugs, silver,
jewelry, porcelain and glass.



Audrey M. Borland I.P.D.

*Audrey M. Borland
Studios*

626 El Camino Real
San Carlos, California 94070

By appointment only.
415 593-6214

Distinguished Interior Design
Showing Fine Furnishing,
Accessories, Gifts & Decor.



Interiors that reflect Old World elegance

... designed by our experienced staff
highlighting our exclusive import
collection ... the largest in Southern
California. Come in and see our many
unusual room settings featuring the
best of Europe's craftsmanship and
our own fine domestic lines. Talk with
our decorators and let them help make
your home a reflection of your own
love of elegance.



TAYLOR'S

6479 Van Nuys Boulevard
Van Nuys, Calif. 91401
(213) 786-5970 • 873-1081



Elegance need not shout, but maybe it's time to quietly brag.

The elegance of Soraya Oriental Rugs has been an understatement of quality throughout the years. Similarly, the individuals who have chosen Soraya rugs exhibit a quiet, almost underplayed, panache of judgment and high-style.

So we decided not to brag now that we have 7,000 square feet in San Francisco's IceHouse district ...or that we have more than 3,000 pieces from which to choose...or because of our three-year exchange guarantee...or because some of the finest residences in the West house Soraya Orientals.

Simply, we wish to quietly declare that Soraya is the most recognized "source of elegance in the West."
But your own Soraya Oriental may be worth bragging about.

Soraya

"The source of elegance in the West."

Acquisition and Placement of Collector Rugs.

ISFAHAN \$6,950

SORAYA ORIENTAL RUGS, 1025 BATTERY AT THE ICEHOUSE, SAN FRANCISCO, CA. (415) 788-0777

TRAVEL

Passport— Samoa to the Orient



Samoa

On their way to the Orient, people who have plenty of time often stop at Samoa. The island is about 5½ hours from Honolulu and 3½ hours from Tahiti. The Samoan landscape is beautiful and verdant, the people attractive.

The number one expedition is a trip to Western Samoa, a place made famous by Robert Louis Stevenson. Planes go there about three times a day. The best hotel is the new, thatch-roofed, Samoan-style *Tusitala*, which will eventually supplant *Aggie Grey's* famed hotel. Even though a new wing with pool and garden cottages has been added, *Aggie Grey's* is aging and the food is not recommended.

The best guide on Western Samoa is Jane of *Jane's Tours*, a lively, intelligent Samoan lady who is a gold mine of information on Samoan life and history. She is willing to take you off the usual tour route, and you may even see a seaside village exactly as it looked in Stevenson's day.

Japan

If, like many travelers, you are overwhelmed by the size and confused jumble of Tokyo, then you will find the city of Kyoto a pleasure and a relief. Kyoto was Japan's political capital for over one thousand years and is still the nation's cultural and educational center, exuding age, elegance and tradition. The best months for a visit are April and May when the spring flowers are in bloom, or in October and early November for the maple foliage. June is rainy, and the summer months are hot and humid. Kyoto's climate is not unlike that of Washington, D.C.

The favorite hotel of visiting dignitaries is the *Miyako*, a mile or so from the center of town. It is a pleasant and quiet retreat. If convenience is important, there are two equally good hotels in town: the *Fujita* on the banks of the Kamo River at the Niijo Bridge, and the *International* on the site of the former Mitsui estate. The entrance gate and the magnificent garden have been retained, adding considerable charm to this modern hotel.

Kyoto offers many interesting and unusual dining experiences. However, many of the finer restaurants can be very cool to, or even turn away, customers unfamiliar to them. Reservations are even more important in Japan than in other parts of the world. The hotel staff will be pleased to phone ahead; even better is to have a Japanese friend or associate make the arrangements and go with you. Japanese dining is conducive to large groups, and all restaurants have private rooms that can accommodate a half dozen or more. There are two well-established and dependable restaurants. The *Minokichi*, a much-enlarged farmhouse not far from the Miyako Hotel, serves a menu

continued on page 188

IF YOU'RE GOING AROUND THE WORLD, CRUISE WITH THE WORLD'S MOST WORLDLY CRUISE LINE.



THE 19TH WORLD CRUISE FROM THE WORLD'S MOST
EXPERIENCED WORLD CRUISE LINE.

The Grand Tour is alive and well at Holland America.

On the 19th of January 1977, the flagship of Holland America Cruises, the s.s. Rotterdam, will sail from New York to Port Everglades, Florida, and then on to circle the globe for the 19th consecutive year.

Your itinerary offers you world and time enough to savor the contrasts of ancient history and history in the making. The 85-day voyage will bring you to 20 ports in 17 countries. You'll view the glories of Athens and ancient Greece and the glorious sun of Acapulco, the splendor of the Taj Mahal and the spectacle of the pyramids. You'll enjoy visits to Bali and Casablanca; Haifa, Hong Kong and Honolulu; Singapore and Yokohama. And more.

All with no packing and unpacking, no checking in and out of hotels or getting held up in holding patterns over airports.

As you cruise, you'll live in a manner to which very few are accustomed. For the s.s. Rotterdam is truly a luxurious international resort designed and built to cruise the world in uncompromising grandeur. So you'll relax in a spacious cabin with all the comforts of home. Dine elegantly on gourmet cuisine featuring freshly prepared specialties of the lands you visit. And enjoy a world of leisure at your beck and call.

You'll bask in the sun, swim in our indoor and outdoor pools and enjoy first-run movies, first-rate entertainers and three dance bands. And all the while the world sails right up to you.

So join Holland America and see the world. For information consult your travel agent or Holland America Cruises, Dept. J, Two Penn Plaza, New York, NY 10001. Or call 212-760-3880.

The s.s. Rotterdam is registered in the Netherlands Antilles.



Holland America Cruises
VACATIONS THAT ARE ALL VACATION SINCE 1872.

eros

by CYBIS

What do I see in this Child of Love?
Something of you . . . something of me.

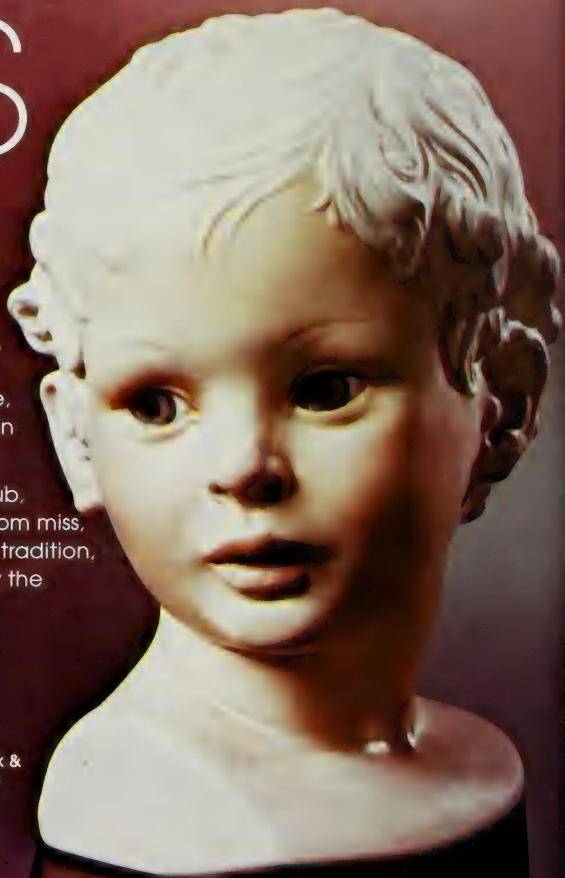
Is it the twinkle in those impish eyes . . . that carefree shock of curls . . . or that expressive mouth that holds the charm. He has been celebrated as Love, yet his charming mystique affects each in his own way.

Eros . . . the roving, unpredictable cherub, armed with his magic arrows which seldom miss, is a child created in the finest porcelain tradition, delicately sculptured and decorated by the renowned artisans at Cybis.

An ideal gift for gentle and beautiful remembrances.

"Eros" by Cybis, 10" including stand. \$165.

CYBIS Collectors Portfolio. Over 200 color and black & white photos. \$5. Complimentary with any purchase.



petricks gallery / porcelain salon
1741 westcliff drive.
newport beach, calif. 92660
(714) 645-3373

petricks
GALLERIES

**petricks / collectors
choice art gallery**
666 n. coast highway
laguna beach, calif. 92651.
(714) 494-0316.

Inquiries concerning major credit cards, individual charge accounts, and personal layaways are invited.
petricks no charge service includes our beautiful gift wrap, fully insured and delivery anywhere in U.S.

St Charles

FASHION KITCHENS



Each St. Charles kitchen is unique . . . the expression of an individual personality and lifestyle. Each St. Charles kitchen is a masterwork of planning and design—blended from the widest choice of materials, furniture woods, textured metals, designer colors.

If it's time to bring your dream kitchen to life, your St. Charles dealer/designer can help you. Browse in his showroom. Use his expert counsel in design, planning, color styling, installation.

After all, your St. Charles kitchen must be a masterpiece—and it must be *you*.

FREE! Full color, 44-page Kitchen Ideas book just for coming in. Or mail coupon with \$2.00.

ST. CHARLES OF SOUTHERN CALIFORNIA
8660 Sunset Blvd., Los Angeles, CA. 90069

Name

Address Telephone

City County

State Zip

6C1207

Visit the showroom nearest you. LOS ANGELES—8660 Sunset Blvd., (213) 655-7812. LA JOLLA—7426 Girard St., (715) 454-9133.

You'll enjoy every course
at The Cloister.



Gracious amenities make for memorable, ever-enchanted holidays at The Cloister. The superb dining is always full-course. You'll enjoy as well 36 distinctive holes of golf, 18 perfectly-kept tennis courts, skeet, riding, beach club, dancing to our orchestra, 5 miles of matchless beach. Write or call The Cloister, Sea Island, Ga. 31561 (912-638-3611). Out of state call toll free 800-841-3223.

Sea Island



Maupintour means more! Journey into time:

GREECE and Aegean Isles

Join a lectured Maupintour for glories of Attica, the Peloponnese, Thessaly. Four days Athens at Grande Bretagne. See Sunion, Marathon, Euripus, aerie Meteora Monasteries, Thermopylae, Delphi, Parnassus, Olympia, Nauplia, Epidaurus, Mycenae, Corinth, Piraeus.

Plus cruise Aegean to Crete, Santorini, Rhodes, Delos, Mykonos, Ephesus, and Istanbul; or choose Cairo, Pyramids, Pasmos. Add on Dalmatia, Middle East, Italy, Turkey, Cappadocia, Persia/Iran. For brochure, ask your Travel Agent for the new Maupintour Greece or write:

 **Maupintour**

Telephone 913/843-1211 • 25 years of quality touring

Maupintour, 900 Massachusetts Street, Lawrence, Kansas 66044

TRAVEL

continued from page 185

of traditional Tempura, Shabu-Shabu, Teriyaki and Sukiyaki. As with many Kyoto restaurants, they stop serving early, about nine o'clock, and you will be rushed if you arrive later than eight. The *Mishima Tei* is at the corner of Sanjo and Teramachi and specializes in beef Sukiyaki. The private rooms are large, subdued and pleasant.

Kyoto is one of the best places to shop for art, antiques and the traditional items such as damascene, lacquer and bronze ware, ivory carvings, cloisonné, dolls, wood-block prints, china and ceramics. Kyoto's most renowned dealer in Oriental art and antiques is *Yamanaka*, a large shop near the Shoren-in Temple. *Y. Tsuruki* offers an excellent selection of screens, scrolls and prints, and *Tenpyodo* is the place to go for antique chests. For traditional items, your first

CHINA'S DOOR CONTINUES TO OPEN BIT BY BIT.

visit should be to the *Kyoto Handicraft Center*, a large complex at the north side of the *Heian Shrine*. Although its orientation is totally tourist, it will give you a good idea of what is generally available and at what price.

The charm, mood and setting of Kyoto are in part an outgrowth of its history, as manifested by the great buildings. Try not to miss Nijo Castle, a large complex of buildings, gardens and moats built in the early seventeenth century as the residence of the Tokugawa Shoguns, the military rulers of Japan until the last century. Noteworthy are the handsome cypress woodwork, the Kano Tanyu paintings and the simple, elegant architectural detail.

Even though it is very difficult to arrange a viewing of the renowned Sumitomo Collection of Chinese and Japanese bronzes, it is well worth a try. Drums, mirrors, pots, vases and bells are now exhibited in an impressive modern building on the Sumitomo estate, the private domain of the family and its corporations. An entrée is nearly always required; however, you can write to the curator, Mr. Katsuji Koizumi, and hope for the best. His address is: 25 Shimomiyonomae-cho Shishigatani, Sakyo-ku, Kyoto.

China

Here is good news for the devotees of Hong Kong's *Peninsula Hotel*: it is not going to be torn down after all. It was scheduled for demolition, and replacement by a "new" Peninsula near the site of the old one. But plans have changed. The reason: too many protests from old friends.

China's tourist door continues to open bit by bit. Luft-hansa is planning scheduled flights to China this year following a recent agreement between West Germany and the People's Republic of China. □

Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, which can be obtained on a subscription basis by writing to their offices at 20 North Wacker Drive, Chicago, Illinois 60606.

THE SUN COUNTRY BATH



DESIGNED BY MACHADO/DIERMAN QUARRY TILE BY AMERICAN OLEAN TILE CO.

Lifestyle '76. This mix-and-match bath design is a sun-drenched blend of contrasting textures. New Americana Brown is a natural choice for the fixtures. It's handsomely at home with the Designer Line shower in Bone. And the Tangerine soaking tub is happy colorful as well as happy comfortable. Why not call your American-Standard plumbing contractor today. You'll find him in the Yellow Pages. Whatever your lifestyle, he has the ideas to help you express it. Beautifully.

Please send me your complete Bathroom Planning Kit, including the 192-page Homemaker's Guide. I enclose \$2.00.

Name

Address

City

State Zip

Mail to: American-Standard, P.O. Box 2019
New Brunswick, New Jersey 08903

 **AMERICAN
STANDARD**

Richmond Hill

by
Hickory Manufacturing Company
SUBSIDIARY OF HICKORY FURNITURE COMPANY



Admire the handsome 17th Century elegance which Hickory Manufacturing Company creates through fine English pollard oak veneers and selected solids superbly crafted into all dining room and occasional furniture

in their RICHMOND HILL COLLECTION. We invite you to see the collection at fine furniture and department stores throughout the country and Canada.



You can buy Mutschler cabinetry because it's the most expensive, or because it's the best.

Those seeking the finest in cabinetry will invariably look to Mutschler. But at the same time, they will see other attractive offerings costing less.

And until a closer inspection is made, one might well ask: Would I be paying for the Mutschler name?

Careful comparison, however, will reveal why Mutschler Cabinetry commands a higher price.

Built the way fine furniture used to be built.

These cabinets are custom-built in Nappanee, Indiana by consummate craftsmen. They use extra-thick Oak, Maple and Cherry hardwoods throughout. And unlike most cabinets, even the shelves are solid hardwood.

All cabinet joints are mortised and tenoned with corner rails and corner

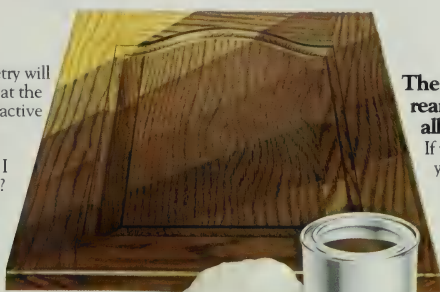
blocks and interlocked in various other ways to complete a structure of incredible strength.

The drawers have dovetailed joints found only in the finest furniture.

The perfected finish. 17 different steps.

The cabinets are machine sanded then hand sanded and hand rubbed to satin smoothness. Then stain is applied followed by handwiping and heat drying. The natural grains are then accented by shading and toning. A catalyzed vinyl sealer is applied followed once again by heat drying. And then by sanding, steam-wool smoothing, and cleaning.

A catalyzed varnish top coat is applied. Then the cabinets are oven baked. And finally, they are rubbed with a special lubricant, waxed, buffed and polished—all by hand.



*Hand-rubbed finish.
17-step process.*

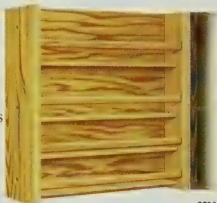
You get a finish not only beautiful but highly resistant to stains and scratches.

Storage. Are we giving away the secrets of magicians?

An ingenious variety of storage features works magic with space. Slide-out racks, baskets, vegetable bins, tote trays and can storage which all turn wasted space into active space. Revolving corner storage making useful places out of corners. A swing-out spice rack

putting everything at your fingertips. And a large storage pantry made to handle an unbelievable array of goods using swing-out shelf units.

Along with these and many other storage options, you get adjustable shelves in upper and lower cabinets. And the upper cabinets are deeper than other makes—a full 13 inches (to hold large serving platters and oversize dinner plates laid flat).



Swing-out spice rack.

The only kitchen that lets you rearrange storage features all by yourself.

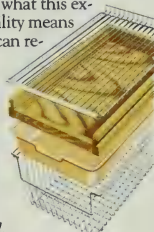
If you should decide later on that you would rather have your vegetable bins where you have your pots and pans, you can do it. In fact, virtually all Mutschler storage features are easily interchangeable. Even silverware and cutlery storage features can be moved from drawer to drawer.

Think what this exclusive flexibility means to you. You can re-

arrange as your needs change over the years. You can purchase additional storage features in the future.

This alone makes Mutschler cabinetry worth paying more for.

Interchangeable racks, baskets and trays.



Why you should not settle for less than the finest.

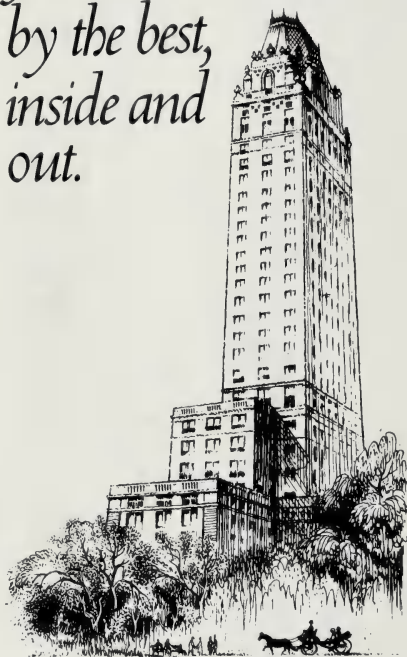
The cost of cabinetry averages about 25% of the total cost of a typical kitchen remodeling project. It would be false economy to compromise on cabinetry when you can get Mutschler without adding a great deal to your total costs.

Visit our showroom. Mutschler Kitchens of Southern California, 8738 West Third Street, Los Angeles, California 90048. Phone 213-272-0731.

MUTSCHLER
The quality is as high as the price.

Nappanee, Indiana 46550
(219) 773-3111
a Triangle Pacific Company

New York's
Hotel Pierre....where
you are surrounded
by the best,
inside and
out.



Overlooking Central Park. The hotel in the European tradition of excellence and personal service.

For reservations and information call
212-838-8000.



The Pierre

FIFTH AVENUE & 61st STREET • NEW YORK, N.Y. 10021

MANAGED BY TRIST HOUSES FORTE, LTD.



NEW YORK NOTEBOOK

Rendezvous at Rizzoli
By Rosemary Kent

THESE DAYS IN TOWN the newest, dandiest place to rendezvous is Rizzoli, the international bookstore and gallery whose ancestral roots stem from the gigantic Italian communications conglomerate of the same name. Located on Fifth Avenue between Fifty-fifth and Fifty-sixth streets—near other Italian stores like Gucci, Ferragamo, and Roberta di Camerino—the elegantly appointed, two-story store with its scholarly air is definitely the place to gather.

It's where Jacqueline Onassis buys all her coffee table art books, as well as books and records for her children, in the first-floor book department. It's where the suave men in town buy *L'Uomo*, and the Seventh Avenue models buy *Elle* in the rear magazine annex. It's where Norman Mailer and other avant-garde filmmakers screen their latest movies in the tiny gilt theatre attached next door. It's where authors and authoresses like Erté (*Things I Remember*) and Suni Agnelli (*We Always Wore Sailor Suits*) hold book parties.

Rizzoli has been in New York for almost ten years. The parent store in Milan was founded fifty years ago. Open until midnight Monday through Saturday (it's closed on Sunday), Rizzoli is wonderful to browse through during lunch hour or even after the theater.

During the New York winter social season, the bookstore was the site of one of the city's best parties—an exhibition called "Fashion as Fantasy," conceived by Roberto C. Polo, director of the Rizzoli gallery. Benefiting Fountain House (a psychiatric rehabilitation center), the exhibition featured fashion works created exclusively for Rizzoli by painters, sculptors, fashion designers, illustrators and photographers—a memory of the period when certain fashion designers and artists like Schiaparelli, Matisse and Cocteau would collaborate on a project. Participants in the exhibition included Robert Motherwell, Oscar de la Renta, David Hockney, Paloma Picasso, Yves Saint Laurent and many other talents in the design world. Diana Vreeland acted as special consultant for the exhibition.

Recently a second Rizzoli opened in Union Square, an area of the city populated with new and secondhand bookstores and students from the New School for Social Research and New York University. There are plenty of signs indicating that Rizzoli branches will be spreading to other key locations in the United States. Plans are currently under way to open a branch in Chicago's John Hancock Building in the late spring and others in San Francisco and Atlanta in the near future. Pretty soon everyone can rendezvous at Rizzoli! In the meantime, some New Yorkers have taken to carrying their laundry around in the store's smart green and black and white shopping bags. It's become *that* special a place. □



A plain apartment discovers its true personality.

Take a sterile, all-white apartment. Take an artist/client who longs to be surrounded by beauty. When a Cannell & Chaffin interior designer acts as the catalyst, dramatic things happen. Rooms are warmed with soft color and fabric; made masculine with leather and polished brass; gain individuality from carefully-selected antiques and accessories. The results: an apartment with personality, and a very satisfied client.

Cannell & Chaffin
Since 1917

fine furnishings, antiques & accessories, interior design.
for information call Pat Cave (213) 380-9111
Los Angeles/Newport Beach/Fresno/La Jolla



Silver by Hester Bateman

THE DOLPHIN

ANTIQUES & WORKS OF ART

605 Cambridge Avenue • Menlo Park, California 94025 • Telephone: (415) 325-4409
Open Tuesday through Saturday

We're too good to lose.

That's right. Your issues of *Architectural Digest* are collector's items. And what better way to protect, preserve, and present them than in these attractive, specially designed collector's albums. Each is gold embossed. You may choose from these decorator colors: Bone White, Coffee Brown, Moroccan Red, Midnight Blue.



Order yours today:
Or give one as a gift.
\$7.95 each postage paid.

Architectural Digest
5900 Wilshire Boulevard, Los Angeles, California 90036

Please send me _____ COLLECTOR'S ALBUMS at \$7.95 each. Indicate color / s _____
Enclosed is my check for \$ _____

NAME _____

ADDRESS _____

CITY _____ STATE _____ ZIP _____

California residents please add 6% sales tax _____

We carry the best.



At the Oriental Rug Exchange, we carry only the finest in imported rugs from India, Pakistan, Persia, and other points east. We have that new and antique rug that will blend into your wallet as easily as it will blend into your decor.

Take advantage of our expertise in the repair and cleaning of your fine rug. All this under one roof, and courtesy to the trade too!

See us for the best!

Oriental Rug Exchange

349 N. La Cienega Blvd.
Los Angeles, Calif. 90048
(213) 657-1633

Limited Edition 100 ea. Photographs by Kenneth Ehnenn, M.A.

A portfolio of 10 unique photographic studies



Personally signed
and numbered
Matted and framed
16" x 20"
Cibachrome color
photograph
Edition: 100
Issue price:
\$150.00 ea.
Portfolio of 10:
\$1500.00

Send for display package of color photographs, \$4.00

Kenneth Ehnenn PHOTOGRAPHER

102 Pomona Road Suffern, NY 10901
(914) 354-0269

THOMAS BARTLETT INTERIORS



*Custom-Made Batik Pillows Offered
Exclusively Through Our Shop*

In the Napa Valley Wine Country
Yountville, California 94599 (707) 944-2771



**a Designer's
Paradise**

**ANTIQUES
EXCHANGE**

2065 CHARLE ST. COSTA MESA, CALIF.
714/645-8060

Now you can create
decorative individuality

in
**AREA RUGS
WALL-TO-WALL CARPETING
CARPET WALL HANGINGS**
with **SALLÉE**
RIGHT-OFF-THE-LOOM CARPETING



Take any of the simple elements of design:

ANGLES • CURVES • SQUARES • CIRCLES • GEOMETRICS
LINES • POLYGONS • MONOGRAMS • LOGOTYPES, & ETC.

Sallée will fabricate the design from custom
carpeting (right off Sallée looms), mixing and
matching colors, textures, densities and pile
heights to give your design that luxurious,
sculptured look. The possibilities are infinite.

Illustrated are but a few of the many ideas which have been
used to make special carpets with design personality.

For further information and nearest source... write SALLÉE CARPETS
144 N. Robertson Blvd., Los Angeles 90048 (213) 655-5017



SALLÉE

MANUFACTURERS OF QUALITY CUSTOM CARPETING
Representatives in leading cities... also in Australia & New Zealand



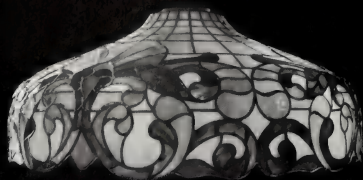
FINE FURNITURE
ACCESSORIES

ANTIQUES
OBJETS D'ART

Nicholson's
of Laguna Beach

362 N. COAST HWY.

714/494-4820



A unique selection of handcrafted
colored glass lamps and
lighting fixtures in the manner
of Louis Comfort Tiffany.

Burton Witkovsky

Tiffany Lamps West

8987 W. Beverly Blvd.
Los Angeles, California 90048
(213) 272-4996



Chinese Cinnebar Lantern 18 inches high.
19th Century, (one of a pair).

KENNETH BROWN INC.

ASIAN ART • PRECIOUS JEWELRY

1144 Prospect Street, La Jolla, Ca.
454-2700 454-5202

We're the "Mercedes Benz" of Mercedes Benz dealers.

In Beverly Hills, people won't settle for less.

Our customers are probably the most discriminating consumers in all of Southern California. They're used to the best of everything. So as you might expect, they demand a lot from their dealer.

But at Beverly Hills Ltd., we've tailored our operations to make sure each of our customers get all the enjoyment and value that's built into their Mercedes Benz.

We start off with creative ways of enjoying a Mercedes, whether it's by buying or leasing.

Then to insure trouble-free motoring, we follow up with a meticulous service department, staffed with master mechanics who follow the Mercedes Benz factory maintenance guidelines to the letter.

And finally we tie it all together with something that's a Beverly Hills Ltd. exclusive: a courteous, conscientious attitude that keeps our customer relationships lasting as long as our automobiles.

If you've been thinking about buying or leasing a new Mercedes, or if you want to get unsurpassed service on the one you already own, give us a try. Soon.

We're the "Mercedes Benz" of Mercedes Benz dealers. The people in our neighborhood wouldn't settle for less. And neither should you.

Beverly Hills Ltd.

8833 Wilshire Boulevard (213) 659-2980

(one block west of Robertson Boulevard)





Samarkand

Antique and Old Oriental Rugs
1235 Sutter St. • San Francisco, CA 94109
(415) 441-0755 - 441-0440

Louis XV Fauteuil signed on back of frame, NOGARET-A-LYON. It has delicate carving on front apron, knees, and frame. Upholstered in old red leather with brass studding. A rare and fine example of the French Rocaille period. Circa 1730.



RICHARD
S. GORHAM
18TH CENTURY
ANTIQUES
CARMEL-BY-THE-SEA
CALIFORNIA

RICHARD S. GORHAM ANTIQUES, LTD.
Two Locations

Mission at 7th - (408) 625-1770
San Carlos at 7th - (408) 625-1772
Carmel, California 93921

Member:
Art and Antique Dealers
League of America
Appraisers Association of America



The look of handcrafted elegance in SOLID BRASS. These unique lavatory fixtures are custom created by **CRISTINA UNLIMITED** for commercial and residential applications.

For more information regarding this classic line, contact: Cristina **CRISTINA UNLIMITED**, 1265 Battery Street, San Francisco, California 94111, Tel. 415 433-0957.

Basins can be seen at: HARRAHS HOTEL, Tahoe, DALLAS/FT. WORTH Airport Marina Hotel, ALBUQUERQUE Airport Marina Hotel, etc.

ANTHONY MACHADO ASSOCIATES, INC. INTERIOR DESIGN



2245 Sacramento St., San Francisco, CA. 94115
Telephone (415) 929-1386

LOS ANGELES OFFICE: (213) 655-3901

Important Fabergé 141 piece flatware service for 15.
Sterling and gilt. Full hallmarks.
In original Fabergé canteen.



*Corinthian
Studios*

Saratoga - Los Gatos Rd.
Saratoga, California
(408) 867-4630

521 Sutter Street
San Francisco, Ca.
(415) 362-0717

Antiques - Objects of Art

Now in Saratoga



Billie Nelson
formerly of Los Altos

18th, 19th Century American and English furniture and
accessories of quality and distinction. Open everyday.
20490 Saratoga - Los Gatos Rd. Saratoga, Calif. (408) 867-2363



THE BRIGHT EAGLE

Mary J. Rafferty Antiques Inc.

1040 Noel Drive, Menlo Park, California 94015
(415) 322-2250



Unusually graceful Queen Anne
cherry highboy. Connecticut,
Circa 1720-40.



The Bright Eagle built in 1869
has 25 rooms filled with Antiques.



In Los Angeles, you'll find the Beverly Wilshire Hotel is the right place to stay. A unique blending of European tradition with the Spanish heritage of Southern California. Located in Beverly Hills, today the heart of the business, entertainment, and shopping centers of Los Angeles. Call or write and let us know your needs, then relax you're staying at the Beverly Wilshire Hotel.

Our unique, private drive
El Camino Real

Arnaldo Cantuero
Beverly Wilshire Hotel

9500 Wilshire Boulevard, Beverly Hills, California 90212 (213) 275-4281

For Immediate Reservations Call: 800-223-6800 or 800-323-7501

Represented by:  Grand Luxe Hotels Member of the Preferred Hotels Association

NOW Casper's COLLECTOR'S Society invites YOU to
ENJOY and COLLECT a Living Panorama
☆☆ of Nostalgic AMERICANA ☆☆☆

AUTHENTIC REPLICAS OF ORIGINAL AMERICAN COIN BANKS

EXCITING RARE SELECTION OF

CAST

METAL

MECHANICAL

PENNY BANKS

Full-Sized REPRODUCTIONS from
COLLECTOR'S ORIGINALS—Many Never Available Before!

Like A Dream Come True...Casper's Collector's Society now offers an unusually wide selection of Old Time Mechanical Penny Banks that enjoyed great popularity just before the turn of the Century. Most of these original banks, when available at all, are worth hundreds of dollars each! However, through Casper's it is now possible to obtain authentic, certified replicas—accurate in every detail, for almost half of what you would expect to pay. The Society has made *special arrangements* with metal foundries to reproduce some of the most popular, action-packed Penny Banks—many of which have never been reproduced before. The exciting selections in this announcement show the Mechanical Penny Banks that are now available. Only through Casper is it possible to obtain these startling rarities at savings of up to 40%—Less than you would have to pay anywhere.

Also

You don't need to join any club or pay any membership fees or make any minimum purchases in order to take advantage of these tremendous savings. Casper's doesn't work that way. You may buy one, a dozen, or more. Our collection is quite extensive and we offer many banks that have been reproduced for the first time! Now you can be among the first to own some of the most exciting Old Time Mechanical Penny Banks ever made.

Every bank shown here is a genuine reproduction, authentic in every detail and made in the exact manner and tradition as the originals in the fabulous Gaslight Era. They are not cheap plastic imitations, but substantial *exact duplicates* in cast metal—some are up to 11" high and weigh as much as 6 pounds!

IT PAYS YOU TO OWN THESE AUTHENTIC REPLICAS

These clever and ingenious mechanical banks urged thrift among the youngsters of yesteryear and were very popular. They provided action too, and lots of it!—and once the coins were in the coin trap, they couldn't be shaken out. Mechanical Penny Banks make handsome, practical gifts and are great party hits, too—you'll have fun watching your friends de-

posit their money in your banks just to see them work! They're all metal, carefully handcast exactly as they were originally made back in the late 1800's. Each bank is hand-assembled—decorated and fully tested to assure you the same look, action and pleasure now enjoyed by collectors. Turn the page, look over the colorful selections shown—order your favorites now.



Push Button,
Carpet Bag
Opens...
Whiskers Move,
Arm Drops
Coin Into Bag,
Bag Snaps Shut!



1850

AN EXCITING AUTHENTIC American Mechanical PENNY

7½"x5½"

Pat. No. 186635



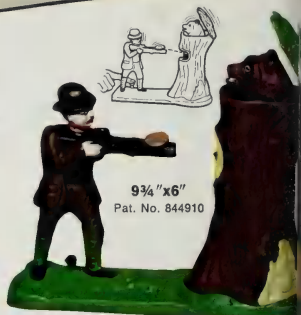
No. 106 ARTILLERY BANK—Load cannon with a coin and draw back the hammer. Gunner officer raises his arm in signal to "fire." Press lever. Cannon blasts coin into the fortress when officer lowers his arm. Original was produced in 1877. \$25.00



No. 122 JONAH & THE WHALE—1882—The huge whale seems ready to swallow Jonah who is being tossed at him by the boatman; but instead the coin placed with Jonah is thrown into whale's mouth which opens to receive it when lever is pressed. \$25.00



10"x5½"



No. 103 TEDDY ROOSEVELT & THE BEAR—1907—Our illustrious president wearing derby. Load his gun with a coin, press lever and Teddy Roosevelt lowers his head, takes aim and fires the coin into the tree trunk and up pops an angry grizzly bear. \$25.00

9¾"x6"

Pat. No. 844910



No. 114 NOVELTY BANK—1872—One of the earliest banks in the form of a house with 8 dormer windows and 2 high chimneys. Upon opening the front door, teller advances to receive your coin which he deposits in the bank when the door is shut. \$20.00



6½"x4½"

Pat. No. 144106



No. 107 INDIAN & BEAR—1888—An Indian warrior in full dress kneels and takes aim with gun to shoot coin into chest of ferocious bear. To operate, draw back sight, place the coin, press lever and coin is shot. Bear snaps at hunter when hit. \$25.00

10"x7"



No. 119 THE DENTIST—1880—A colorful tooth-pulling scene... the coin, dentist's fee, is placed in his pocket. The tooth is pulled, both go sprawling and coin drops from dentist's pocket into gas receptacle on base. \$25.00

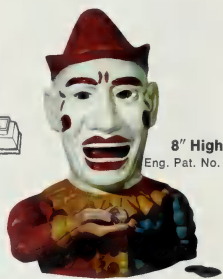
9½"x6½"



No. 113 MASON & HOD CARRIER—1887—The hod carrier shoulders his burden (the coin) and hurls it forward, depositing it in the bank while the mason lowers his trowel and places the next brick in position in a life-like manner. \$25.00



7"x5½"



No. 110 HUMPTY DUMPTY—1882—Here's a colorful clown with a huge appetite for money. Put a coin in his hand and watch him pop it into his mouth, stick out his tongue and roll his eyes around in satisfaction as he swallows the coin. \$20.00

8" High

Eng. Pat. No. 8827



9½" High

No. 108 STUMP SPEAKER—This nattily dressed candidate doesn't mind accepting contributions. Put a coin in his hand, press lever and satchel opens to receive the coin and snaps shut while his jaw moves constantly in appreciation. \$25.00

7" High



Pat. No. 302039

No. 105 PUNCH & JUDY—A typical theatre with scene curtains and all. Place a coin in Judy's plate and press the lever. Punch rushes at Judy brandishing a club. Wham! Too late—quickly turns and puts the coin in the bank. \$25.00

COLLECTION of Nostalgic BANKS Available for COLLECTORS

1907



8"x7 1/2"

Pat. No. 321650



8 1/2"x8"



11 1/2" High

Pat. in 1886



NO. 104 TRICK PONY—1885—You simply place a coin in the pony's mouth. Now pull the lever in the back of the base and watch the arch his neck and nod his head while deposits the coin into the manger. A truly lifelike likeness of a pony. \$25.00

No. 111 TRICK DOG—1888—Clever, colorful and very popular in grandfather's day. You place a coin in the dog's mouth. When you release the spring, the dog, in one bound, leaps through the hoop held by a clown to deposit coin in the barrel. \$25.00

No. 101 UNCLE SAM BANK—1880—A popular favorite—Uncle Sam in traditional dress. Put a coin in his hand and press the lever. Carpet-bag opens, receives coin and snaps shut while Uncle Sam's whiskers move as he mumbles his thanks. \$25.00



Pat. No. 223292



10"x6"

Pat. No. 630795



10 1/2"x5 1/2"

NO. 99 MULE ENTERING BARN—1880—Place a coin between the mule's hind legs. When lever is pushed he will kick the money into his head and into the hay loft. A small or startled by the commotion, runs out of the barn. \$25.00

No. 118 INDIAN & TEEPEE—1899—An Indian sits in front of his teepee holding a fish. The plunger causes the coin to disappear as a hidden frog leaps out of the pond for the fish. The Indian quickly pulls the fish out of the way when the frog jumps for it. \$25.00

No. 102 ALWAYS DID 'SPISE A MULE—1879—A coin is placed beneath the stable boy sitting before a mule. Release the spring and mule suddenly spins completely around to kick the poor lad over the bench backwards. Coin falls into the bank below. \$25.00



8 1/2"x7"



7"x6"



8"x7"



Pat. No. 174410

NO. 117 SMILIN' SAM—1879—One of the early banks—you just place a coin in Sam's outstretched hand. Press the lever and his hand flips the coin into his mouth while he moves his tongue and his eyes. \$20.00

No. 116 MONKEY BANK—(date unknown) Fascinating action—at the press of a lever the monkey leaps up with a coin in his mouth, to deposit it in the Organ Grinder's Music Box, then he's put back to beg for another coin. Colorfully decorated. \$20.00

No. 120 MAGICIAN BANK—1882—A magician stands before a table on stage to make a coin disappear before your eyes. By pressing a lever he lowers his top-hat over the coin, nods his head and Presto!, the coin has mysteriously disappeared! \$25.00

No. 121 PADDY & HIS PIG—1876—While Paddy is holding a squealing pig between his legs, a coin is placed on the pig's nose. When you press a lever, Paddy opens his mouth and the pig kicks in the coin as Paddy rolls his eyes in apparent satisfaction. \$25.00

Mail Enclosed Order Form For Your "Action" Bank

Suite 231, 5500 Executive Center Drive
Koger Executive Center, Charlotte, N.C. 28212

Editors' Choice

Outstanding books on the Art of Beautiful Living—
selected exclusively for Architectural Digest readers

615. INSIDE TODAY'S HOME. Ray and Sarah Faulkner.

A thorough guide to designing, furnishing and personifying your own living space—from a camper to a complete house with over 900 illustrations, 32 pages in full color. \$17.50

618. BIEDERMEIER FURNITURE. Georg Himmelheber.

The first comprehensive work on a furniture style popular throughout Germany and Austria in the early 19th century—and now eagerly collected. Over 120 photographs, some in color. \$50

618. THE PLACE OF HOUSES. Charles Moore, Gerald Allen and Donlyn Lyndon.

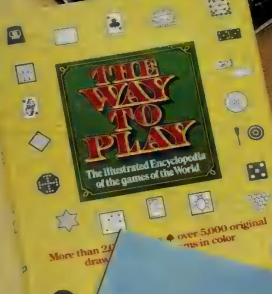
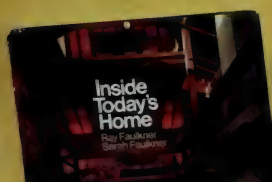
Three distinguished architects suggest ways to design, build and inhabit private houses. Many photographs, drawings, floor plans. Classic best-seller in its field! \$17.95

617. THE WAY TO PLAY.

Diagram Group. Live up any party with this unique encyclopedia of the games of the world! Rules, techniques, scoring, equipment for more than 2,000 games—from chess and backgammon to go-moku and sap tim. Over 5,000 color illustrations. \$15.95

601. NEW INTERIORS FOR OLD HOUSES. Jacques Debais.

How to completely renovate an old house while preserving its historic exterior. Prime examples from Europe and Morocco. Profusely illustrated. 14 pages in color. \$22.50



beyond craft: the art fabric

Mildred Co

THE COMPLETE GUIDE TO FURNITURE STYLES



619. BEYOND CRAFT: THE ART FABRIC.

Mildred Constantine and Jack Lenor Larsen. A stunning presentation of the work of nearly 30 leading creative textile weavers in America and Europe. Profusely illustrated with photographs, many in color. Giant 10 3/4" x 14" volume. \$35

418. THE COMPLETE GUIDE TO FURNITURE STYLES.

Enlarged Edition. Louise Ade Boger. This magnificent volume traces the evolution of furniture from classical times to the present in Europe, America and China. Over 600 photographs from major American and European museums. 500 pages. \$19.95

616. FLOWERS: A GUIDE FOR YOUR GARDEN.

Ippolito Pizzetti and Henry Cocker, A.H.R.H.S. An infinitely absorbing and browsable encyclopedia of plant lore. Nearly 500 separate genera discussed alphabetically. 297 rare color plates, over 500 diagrams and drawings. Two volumes, totaling 1,475 pages. \$50



ARCHITECTURAL DIGEST

5900 Wilshire Boulevard, Los Angeles, CA 90036

Please send me the book(s) indicated below. If I am not satisfied, I may return the book(s) within 10 days for prompt refund.

418 _____ 501 _____ 503 _____ 613 _____
616 _____ 617 _____ 618 _____ 619 _____

Please add 75¢ per book for postage and handling.
California residents please add 6% sales tax.
Enclosed is my check for \$ _____

Name _____ (please print)
Address _____

City _____ State _____ Zip _____
Allow four weeks for delivery.

Please use Reader Service Page in this issue or coupon at right. Offer good for 90 days only.



WINE

The Private Wine Cellar

By Roy Brady

ONE OF THE MOST FANATIC COLLECTORS of rare wines was a highly respectable Baltimore banker named Stuart Olivier. In the spacious days before the first world war he sent out agents in search of notable French and German cellars. He raided private cellars with the mercy of Attila the Hun. When a deep purse was not sufficient to separate a reluctant owner from his precious wines, Olivier was quick to try any stratagem that would. Once, on the spur of the moment, he took two thousand indigent Frenchmen to a circus, in the hope of attracting the favorable attention of a local nobleman with a cellar. It worked. He probably had as much fun in the search for wines as in the drinking.

At his Maryland farm he built deep, dark and cool vaults to house his treasures under ideal conditions. They were safe from heat and cold, but in 1920 Prohibition brought another problem—the strong possibility of robbery. Mr. Olivier responded in a characteristically corsairlike manner. He erected two towers with searchlights and installed in each of them a war veteran with a new machine gun.

Everyone who wants a cellar has similar problems of keeping his wines comfortable and secure from those who might cart them off if they had a chance. There is more to be concerned about than thieves. A recent news item told of a girl who drank several bottles of her parents' Château Lafite 1961 to spite them for some reason or other. Few of us will care to go to Mr. Olivier's lengths, but at least a lock is usually indicated.

Darkness, quiet and coolness are what wines need, to age gracefully, so the experts agree, and generally suggest fifty-five to sixty degrees as nearly ideal for table wines. Probably every wine has its own ideal temperature. Champagne might prefer a little lower, and Madeira certainly likes it higher. A British magazine aired the temperature question several years ago and quoted an English wine merchant as saying that he would not even consider the possibility of storing wine above seventy degrees. To that a gentleman in Cyprus replied that his cellar was over eighty degrees, and his German wines were just fine.

Many houses in temperate climates have some odd corner that can be converted into a passable cellar, but most serious wine lovers want the security of controlled temperature. I prefer to go underground where the temperature remains low and constant without any help, but relatively few are in a position to do that. Air conditioning is the common solution. With it a cellar can be built in any house, in a high-rise apartment or almost anywhere. I know of an uncommonly fine cellar in a commercial dog kennel and another in a tire shop.

How big should a cellar be? About the only general

observation I can offer is that most wine lovers make their first cellar too small. They don't reckon with the way wine accumulates over the years as they give in to one tempting buy after another. My present cellar, the fourth, has five times the capacity of its predecessor. It has proven larger than necessary because I found that I do not enjoy old wine as much as I thought, and because I am less inclined to buy wine at prices enormously higher than those prevailing when the cellar was designed. A simple calculation of how much wine of each kind will be used each year and how long it is to be aged will say how big the cellar should be, though it takes some years of experience to estimate those things. I have friends who are satisfied with twenty-case cellars, others feel a need for fifty to several

...THE PLEASURE OF PICKING JUST THE RIGHT BOTTLE FOR AN OLD FRIEND.

hundred cases, and one has gone to a thousand cases.

Wine can be stored in original cases, but it is more agreeable and convenient to keep it in bins and racks where it can be seen. The bins can be anything from plain functional lumber to fine cabinetwork. Some owners regard their cellars in a purely utilitarian way, while others are proud of them and like to show them off and even have tastings there. The latter regard their cellars as a part of the house, to be designed and furnished accordingly.

The efficiency and convenience of a cellar are much increased if its layout and the design of the bins are tailored to the preferences of the owner. If he likes German wines in their slim bottles then he shouldn't build a lot of bins for fat Burgundy bottles. Perhaps he likes wines in magnums and larger sizes; then larger bins are needed. How much wine of a single kind does he usually buy? How high and how low does he want to reach? How is wine to be conveyed from street to cellar? Many an otherwise beautifully designed cellar has slighted such practical considerations, to the later annoyance of its owner.

The cellar itself offers practical benefits such as the economy of buying early and in quantity, but its deeper satisfactions lie elsewhere. How nice it is to be able, let us say, to open an old vintage port on a cold rainy night. Only a cellar owner can enjoy that pleasure because such a wine must have rested a very long time before being opened. And, of course, one drinks better wine, especially these days when it is nearly impossible to buy any wine fully matured. And there is the special pleasure of going down to look for just the right bottle for an old friend, for a special guest, for a birthday, or for any other occasion. Many a wine lover gets lost in thoughts of bottles, friends, and events of yesterday. One friend of mine calls it "talking to my bottles." It's a nice way to spend a quiet quarter of an hour before dinner. □

BERDJ ABADJIAN

Rugs As Art

6 West 32nd Street, New York, New York 10001

Telephone: (212) 594-6763

is proud to announce that he is expanding his services as an antique Oriental carpet dealer to collectors and private investors. With four generations of experience, he boasts one of the largest collections of varied and decorative antique rugs and carpets, and maintains one of the finest restoration services, which is staffed by fourteen European experts.

While maintaining these services to carpet and antiques dealers from all over the world, he is now making them available to those private individuals who appreciate the finest in antique rugs and carpets.



The rugs on which our restoration experts are working are, left to right:

18th-century Soumak

Karubagh prayer rug, dated 1790

19th-century Kazak

17th-century silk Heriz

18th-century Bergamo

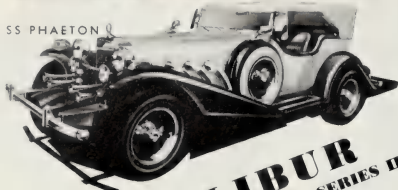
an 18th-century Shiraz is being worked on by Mr. H. Abadjian, Sr., who supervises our Restoration Department

Collectors, investors, and decorators who are prevented by distance from visiting the showrooms are invited to write or telephone their specific requirements. We will be happy to send photos.

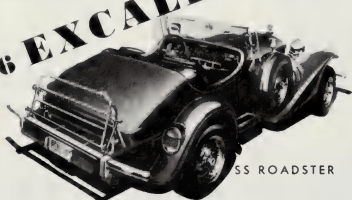
Specializing in fine antique Oriental carpets and collectors' rugs

AMERICA'S ONLY HANDBUILT CLASSIC

SS PHAETON



1976 EXCALIBUR
SERIES III



SS ROADSTER

THIS ELEGANT HANDCRAFTED MASTERPIECE COMBINES THE DESIGN AND AUTHENTIC CHARACTER OF THE FAMOUS MERCEDES BENZ SS SERIES CARS OF THE 1927 ERA WITH THE PROVEN TECHNOLOGY OF THE GENERAL MOTORS 454 ENGINE, 4 WHEEL POWER DISC BRAKES, 4 WHEEL INDEPENDENT SUSPENSION, AUTOMATIC TRANSMISSION, AND POWER STEERING. EVERY LUXURY OPTION AVAILABLE ON A FINE MOTORCAR IS STANDARD EQUIPMENT ON THE EXCALIBUR, INCLUDING AIR, STEREO, REMOVABLE HARDTOP AND CONVERTIBLE TOP AND RADIAL TIRES. TWO DISTINCTIVE MODELS: PHAETON (Four-Place) AND ROADSTER (Two-Place).

LEASES AVAILABLE. CALL OR WRITE FOR INFORMATION TODAY!



EXCALIBUR MOTORCARS LTD.

3160 Skokie Valley Rd. (Box AD)

Highland Park 60035 (A Suburb of Chicago, Illinois)

TELEPHONE (312) 433-4400

*Prices and Specifications Subject to Change Without Notice

PREVIEWS

ARCHITECTURAL DIGEST
MAY/JUNE 1976

Architectural Digest Visits:

JEAN ARTHUR

at home in Carmel, California.

TEDDY ROOSEVELT'S

HISTORIC SAGAMORE HILL

restored to its Summer White House years.

DESIGNERS DESIGN FOR THEMSELVES

in New York—Beverly Hills—Houston—
the California wine country.

INTERNATIONAL INTERIORS

Italy: Coltellacci's Rome apartment, studio and
country estate; France: Royaux's country
residence; England: Falconer's London flat.

SPECIAL FEATURES

Private jet...Durrie rugs...English gardens.

AND MORE...

Kaleidoscope

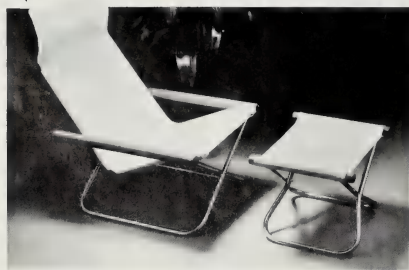
SHAMELESSLY COMFORTABLE.

Stretch out in this made-for-comfort chair and ottoman. In heavy canvas, chrome steel, and Indonesian nyatoh wood. Exceptional furniture at a modest price. Folds instantly. Specify chocolate or natural color.

Lounge chair and ottoman, #7151, \$95.00.

Write or call 800-241-0504 toll-free, Master Charge, BankAmericard, and American Express honored. Please add \$5.00 for postage and handling.

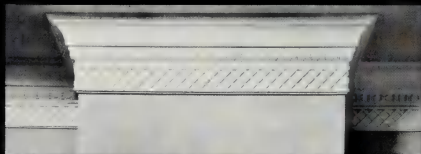
FULL COLOR CATALOG—\$1.00



Kaleidoscope

Dept. A-36
2201 Faulkner Rd. NE
ATLANTA, GA. 30324

Architectural artwork from the past, engineered for today.



No. 114 The Shell and Bellflower Cornice Moulding has been favored in every period of architecture. Below it is the No. 150 Accessory Moulding in the ever popular trellis design.

No. 703 Niche Cap and Casings. This beautifully designed and pre-engineered shell makes a fine doorway or wall niche.



For information on our complete line write:

FOCAL POINT Inc.

3760 Lower Roswell Rd. Marietta, Georgia 30060 404 974-7172

*Caneel Bay,
Dorado Beach
and home.*



Tropitone outdoor furniture is seen in the nicest places. Not the least of which ought to be yours. And not terribly expensive. Seven handsome styles. Eighteen smashing colors. One dollar the catalog. Tropitone Furniture Co., Inc., P.O. Box 3197, Sarasota, Florida 33578 or 17101 Armstrong, Irvine, California 92714.

tropitone
Tropitone Furniture Co., Inc.

Chicago, Dallas, Irvine, Los Angeles, Miami, New York, San Francisco, Sarasota, Seattle

Elegance in home refrigeration

BUILT-IN TO BLEND-IN

All units built to 24" kitchen counter depth to fit flush with cabinets * Front & side panels to match your decor * Units will accept wood, glass, metal, leather, plastics . . . or use your imagination * 24", 30", 36", & 48" wide models * Largest capacity home units manufactured * All refrigerator, all freezer or combination models * "Over-n-under" or "side-by-side" units * Built-in ice makers * Superb workmanship and individually factory tested for total performance.

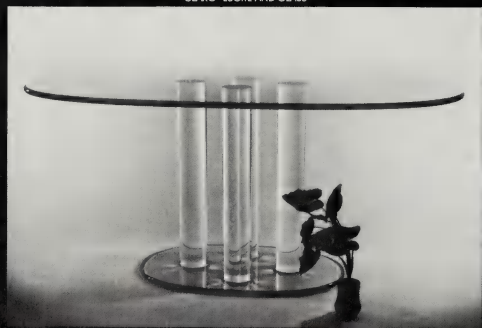
SUB-ZERO

Now Available in Canada

Send 25c for built-in refrigeration ideas to: SUB-ZERO FREEZER CO., Box 4130, Madison, Wisconsin 53711



CLARO- LUCITE AND GLASS



LUXURY EDITION FURNISHINGS
ART DECO
AND STYLE MODERNE

LA PYRAMIDE

LOS ANGELES 8411 MIROSE BLVD.
CALIFORNIA 90045
213 651 0511



All hailed The Queen on her premier voyage around the world. She sails again on January 15, 1977.

IN 1975, over a thousand distinguished passengers hailed the Queen Elizabeth 2's first voyage around the world. Her cuisine. Her sun-filled itinerary. Her ambiance and gracious service.

An international event.

The peoples of the world turned out to hail The Queen at every port of call. From Salvador to Singapore, they lined the docks and piers to catch a glimpse of The Queen as she steamed in for the very first time.

And now, in January of 1977, Queen Elizabeth 2 will do it again. Around the world in 81 days.

New ports of call have been added. Kota Kinabalu, Tamatave and Nagasaki will welcome The Queen for the first time. Imagine their anticipation, their excitement.

Better still, be there to share the moment with them. Be aboard for a journey that will take you across the seven seas to four continents and twenty-one ports from Rio to Cape Town, Bombay to Hong Kong. Cross the equator, steam through the Panama Canal and pass the international date line.

The Queen is a born world traveler.

She was designed for transoceanic travel. Her gallant speed gets you to major ports quickly, so you can spend more time

ashore. Her route is brilliantly designed. From New York, she sails directly south to warmer climes, the only civilized way to go in the middle of January.

What a way to travel.

The Queen's service is unsurpassed. There are two crew members for every three passengers to cater to your every wish. The cuisine is remarkable, the wine list seemingly endless.

The staterooms are the most spacious afloat. Most important, the spirit of The Queen is friendly and cosmopolitan with an international passenger list.

Sail from New York or Florida.

Leave from New York or Fort Lauderdale, Florida. Return to Los Angeles if you wish. The cost for the entire world cruise ranges from \$6,950 to \$62,500 per person, double occupancy. It is also possible to sail on portions of the world cruise.

For a free brochure see your travel agent or write Mr. Vaughn Rickard, Cunard, Dept. A, 555 Fifth Avenue, New York, N.Y. 10017. Great Ships of British Registry since 1840.

Queen Elizabeth 2



The Greatest Ship in the World®



Karges
FINE CABINET MAKERS SINCE 1886

The Karges Furniture Company, Inc.
Evansville, Indiana 47707

Write Dept. AD for full color Karges Sampler \$2.

Have you visited

G. R. DURENBERGER

ANTIQUARIAN

In historic San Juan Capistrano



31431 CAMINO CAPISTRANO • (714) 493-1283 TUES. THRU SAT.



LATE 18TH CENTURY ITALIAN WRITING TABLE
IN WALNUT. INTARSIA DECORATIONS.

Tennant Galleries

Established 1927

Antiques • Paintings • Fine Arts

8646 Sunset Blvd., Los Angeles, California 90069 • (213) 659-3610



LADIES WRITING DESK OF WALNUT
AND CHERRY WITH FINELY
SHAPED LEGS - CIRCA 1750.
CH'ÏEN LUNG FIGURINES AND
ONE OF A PAIR OF EXPORT
PARTRIDGE PLATTERS.
TAPESTRY IN EXCELLENT
CONDITION FROM
THE LATE 17TH CENTURY.
SIZE: 8 1/2' X 9 1/2'.

**HARRISON
ANTIQUES**

31531 Camino Capistrano • San Juan Capistrano, California 92675

Wed. through Sun. 10 - 5 and by appt. (714) 496-5454



J. F. CHEN antique orientalia

• 8414 MELROSE AVE. L.A. CALIFORNIA 90069 Tel: (213) 655-6310

Change of address and order form

ATTACH YOUR PRESENT MAILING LABEL HERE AND FILL IN YOUR
NEW ADDRESS BELOW

IF YOU'RE MOVING, PLEASE LET US KNOW 8 WEEKS
IN ADVANCE.

Mail to: ARCHITECTURAL DIGEST
P. O. Box 2415
Boulder, Colorado 80302

Write to the above address for all matters concerning your
subscription—billing, renewal, complaints, additional
subscription, etc.

Subscription prices in the U.S., possessions, Canada and
Mexico, \$17.25—1 year, \$34.50—2 years, \$51.75—3 years.
Foreign countries \$19.25—1 year, \$37.75—2 years,
\$57.25—3 years.

To order, check Box: ☐ new ☐ renewal

Name

Address

City State Zip

Maison Gerard

French Provincial Cuisine

"The flavor of the French Provinces"



224 South Beverly Drive • Beverly Hills • 273-5430
4100 Cahuenga Blvd. • North Hollywood • 766-3841

luncheon • dinner • banquets

**THE UNIQUE IN BASKETS,
PRIMITIVE ART AND ANCIENT POTTERY**

THE MANILA IMPORTING CO.

1549 California Street
San Francisco 94109
(415) 776 4835

Lee
Sterling

"...a very special
kind of store"



magnificent lamps,
porcelain, fine crystal,
silver, tables, gift items,
interior design

1450 Polk St., San Francisco (at California St. Cable Car.)
(415) 885-1444

The Queens Head

Fine Period Country Furniture



250 Broadway
Laguna Beach, California 92561
714/497/1791

6320 Commodore Sloat Drive
Los Angeles, California 90048
213/931/1091

Weedon, Northamptonshire, England

"Where to get a good haircut—
in Los Angeles: Martin Derek."

—Mademoiselle

Martin Derek

international hair design

full services

martin derek hair products

5900 Wilshire Boulevard, Los Angeles, California 90036
(213) 933-8257

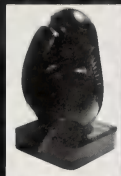


derek

GRAISWOLD'S art gallery



★ Steve Fountain — ptg



Imants Tilgass — sculp



★ Benjamin Rabe — ptg

Phyllis C. Bennett — ptg
Catherin A. Burgan — ptg
Dora H. Eudey — ptg, gph
Salvador Faus — ptg
Suellen Fowler — gls

Donal C. Jolley — ptg
Margo Rosien — ptg

Dallas K. Rogers, . . . Gallery Director
FOOTHILL AT INDIAN HILL
CLAREMONT, CALIF. 91711

KORTZ IMPORTERS

SPECIALIZING IN FINE PERIOD FURNITURE



Bishop Chest carved mid 17th century which graced the Carolan's Chateau of the late Countess Lillian Dandini



CREATORS OF
EXCLUSIVE ORIGINAL HOMES

AMERICAN INTERIORS
1133 Post Street at Van Ness
San Francisco 415-771-2433



FLEMISH TAPESTRY

17th Century
8' wide x 7' 4" high

**EVANS & GERST
ANTIQUES**

667 REDONDO AVE., LONG BEACH, CALIFORNIA 90814
Phone 213/439-1404

LA HABRA HEIGHTS, CALIFORNIA

Rustic California Ranch Home captured by the splendor of tall trees high on an acre affording a view over Orange County. The exterior of rough sawn Cedar, lavish use of old brick, extra heavy shake roof enhance the seclusion, giving a feeling of privacy known only to someone in a world of their own. Inside this magnificent home a winding staircase to a large master bedroom suite with a circular brick fireplace. The living room has high heavy beamed ceiling, used brick fireplace, abundant use of wood, extending 28 ft. to a restful family room, a place to live life's peaceful hours before a large used brick fireplace. Formal dining room. Large functional kitchen with beautiful wood cabinets. Two additional bedrooms each with own bath. Air conditioned for your comfort or enjoy the beautiful pool. Room for horses. 40 avocado trees. Only a few minutes to Los Angeles.

\$151,000

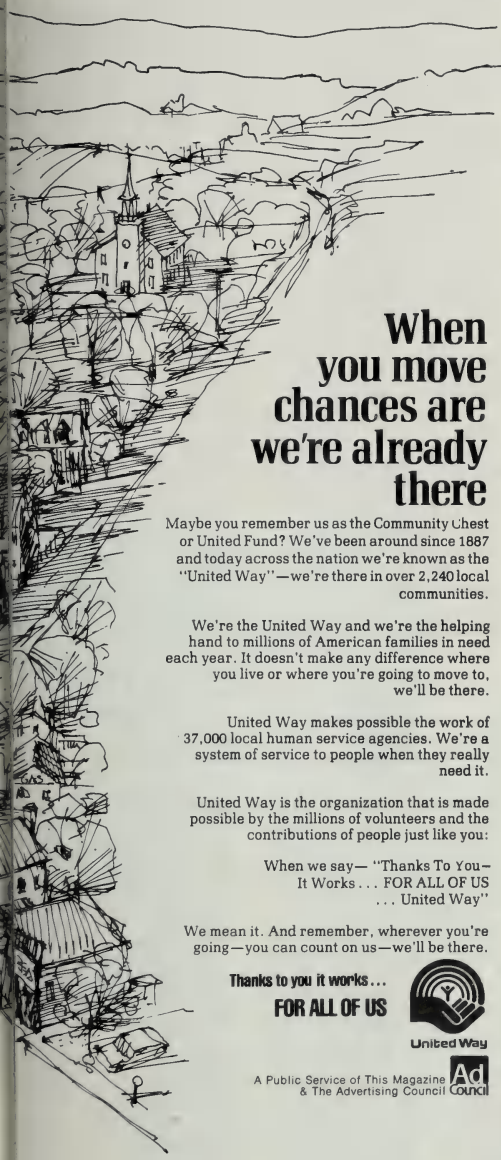


REALTORS

2021 E. La Habra Blvd., La Habra, Calif.
15936 E. Whittier Blvd., Whittier, Calif.

(213 — 694-1089)
(213 — 943-0117)

Photography by Dorian Taylor



When you move chances are we're already there

Maybe you remember us as the Community Chest or United Fund? We've been around since 1887 and today across the nation we're known as the "United Way"—we're there in over 2,240 local communities.

We're the United Way and we're the helping hand to millions of American families in need each year. It doesn't make any difference where you live or where you're going to move to, we'll be there.

United Way makes possible the work of 37,000 local human service agencies. We're a system of service to people when they really need it.

United Way is the organization that is made possible by the millions of volunteers and the contributions of people just like you:

When we say—"Thanks To You—
It Works... FOR ALL OF US
... United Way"

We mean it. And remember, wherever you're going—you can count on us—we'll be there.

Thanks to you it works...

FOR ALL OF US



United Way

A Public Service of This Magazine
& The Advertising Council



The Great Orientals Are In Pasadena!



Tabriz ■ Kirman ■ Isfahan ■ Quom ■ Nain
Shirwahan ■ Senneh ■ Melas ■ Sarouk ■ Yahyal
Bochara ■ Daulatabad ■ Hereke ■ Kayseri ■

Exotic Names! Exotic Places!

Adil Besim's representatives have travelled the great rug-producing centers of the world to bring you the largest and finest collection of Oriental rugs in the United States. You need only travel to Pasadena.

ADIL BESIM

& Co., Inc.

Direct Importers of Fine Oriental Rugs

VIENNA-ZURICH-PASADENA

1756 East Colorado Boulevard, Pasadena, CA 91106

(213) 795-7589 (213) 681-7031

Finest Collection of Oriental Rugs in America

Open 9:30 am to 5:30 pm Monday thru Saturday

We are also interested in buying your Oriental rug.

SERVICES

PACKERS & SHIPPERS



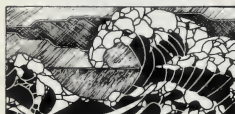
Michael Davis Shipping

Packers and shippers of antiques, reproductions and fine art with offices in London, Paris and Los Angeles. Facilities accommodating single item, full container and household removal shipments. Please contact our nearest office for further information.

4725 Alla Road
Los Angeles, CA 90066
Tel. (213) 822-5046
Telex: 691565

111 Morlake Road
Kew, Richmond, Surrey TW9 4AU
Tel: 01-878 0702
Telex: 928696

STAINED GLASS CALIFORNIA



LAGUNA BEACH

Victoria Beach Antiques 2950 S Coast Hwy.
Ph (714) 494-0457

Stained glass by commission by Ron Wood for all architectural and special applications: sky lights, entry ways, domes, panels, furniture, screens. Send for information.

OREGON

PORTLAND

Genesis Glass Ltd. 700 N.E. 22nd Ave.
Ph (503) 232-7119 Hrs 9-5, cl Su, M.
Manufacturers of hand-wrought stained sheet glass in Tiffany Studio tradition. Offering complete design and fabrication services to create or reproduce ornamental or landscape windows and leaded shades.

TRADE TRANSPORT

LOS ANGELES



Michael Davis Shipping 4725 Alla Rd.

Ph (213) 822-5046
Hot line. Transport furnishings in L.A. area with one call: \$17.50 over night; \$27.50 express. Catering to the trade.

WHOLESALE

GARDEN GROVE

Debb's Antiques Inc.
8322 Garden Grove Blvd.
Ph (714) 638-3013 Hrs 9-5, cl Su, M.
Furniture, clocks and glassware. Wholesale to the trade. Direct importer.

LONG BEACH

Debb's Antiques Inc.
5201 Long Beach Blvd.
Ph (213) 422-0925 Hrs 9-5, cl Su.
Furniture, clocks and glassware. Wholesale to the trade. Direct importer.

SAN FRANCISCO

Charles & Charles 225 Kansas St.
Ph (415) 863-7947
An antique wholesale source for the trade only. One of the largest displays for the professional available anywhere.

Tad Gilmore's ANTIQUES

SAN JOSE

Charles & Charles 299 Bassett
Ph (408) 294-6476 Hrs 10-5, cl Su.
Wholesale only. A professional source for the professional dealer. European shipments arrive regularly.

RESTORATIONS

SANTA BARBARA



Bradywicks 116 E. Montecito

Ph (805) 962-6045
Art objects expertly restored: porcelains, ivory, jade, wood, metal. Reconstruction of damaged artifacts and fabrication of missing pieces. Write for information.

DEALERS CALIFORNIA

ATHERTON

Past Tense Antiques 3351 El Camino Real
Ph (415) 365-2755 Hrs 10-5, Su 11-5.
cl M. A great old house full of mostly European furniture, with French and Victorian offerings.

BENICIA

Applegate's of Benicia 606 First St.
Ph (707) 745-1864 Hrs 11-4, W thru F.
Sa, Su 12-5; cl M.
Lots of fun here browsing through a full line of furniture including roll tops. Extensive collection of American and European oak. Specializing in scarce, refinished and restored pieces.
Lorraine's Antiques 221 First St.
Ph (707) 745-2422 Hrs 10-5, cl M, T, W.
In beautiful Benicia, no shop is more overflowing with goodies than Lorraine's. Look for jewelry, furniture, and collectibles.

BEVERLY HILLS

The Antique Shoppe 143 S. Robertson
Ph (213) 657-4959 Hrs 10-4, cl Su.
A general line in better quality furniture in a new shop. Search service for the trade and public.

The Jade Room

Ph (213) 273-7708 Jade statutory and fine jewelry. Private displays accepted.
Tiberio Art Deco 9484 Dayton Way
Ph (213) 274-0231 Hrs 10-5, cl Su.
One block N. of Wilshire and filled with jewelry, statues, graphics, furniture, Art Deco, Art Nouveau exclusively. Also in Los Angeles, with a second store on Melrose Ave.

CARMEL

Heritage Antiques Delores North of 6th
Ph (408) 624-4213 P.O. Box 3097
Fine 17th and 18th century English and continental antiques.

DANA POINT

La Marina Antiques 34146 Coast Hwy.
Ph (414) 490-9490 Hrs 10-5, cl Su, M.
Professional office furniture in English and American oak: roll top desks, leather or cane upholstered chairs, files, barometers, ships' clocks, ball trees, fly fans. Designer trade welcomed.

EUREKA

Sherick's Eureka Exchange 516 2nd St.
Ph (707) 422-1449 Hrs 10-5, cl Su, M.
In a browsable town full of antique shops and galleries. Guns, Indian artifacts, Victorian, art galore.

GARDEN GROVE

Debb's Antiques Inc.
8322 Garden Grove Blvd.
Ph (714) 638-3013 Hrs 9-5, cl Su, M.
Furniture, clocks and glassware. Wholesale to the trade. Direct importer.

LAGUNA BEACH

Robert Gauthier Antiques
1290 N. Coast Hwy.
Ph (714) 494-9925 Hrs 10-5, cl Su, M.
A warm shop in the country mood, with Early American furniture, pattern glass, cut and art glass, silver, jewelry.

K. W. Johnson Ltd. Antiques

Ph (714) 497-3088 Hrs 9-5, cl Su, M.
17th and 18th century French and English furniture and decorative accessories. Marine art.

Nicholson's 362 N. Coast Hwy.

Ph (714) 494-4820 Hrs 10-5, cl Tu.
Fine furniture, distinctive European paintings, bronzes, grandfather clocks, dining room sets.

Virginia Beach Salon 2950 Coast Hwy.

Ph (714) 494-0457
California Mission, American Victorian, Civil War, Art Nouveau, oriental rugs, stained glass. A shop with a special flair.

Warren Imports Far East Fine Arts

1910 S. Coast Hwy.
Ph (714) 494-6505 Hrs 9-5, 30-30, cl Su.
Jade, porcelain, ivory, lacquer, netsuke, snuff bottles, bronzes. Since 1937 one of the finest oriental art collections. Also in Palm Springs and Newport Beach.

Richard Yeakel Antiques 1175 S. Coast Hwy.
Ph (714) 494-5526 By appointment
17th and 18th century antiques of the finest quality. Also 19th century collection of American paintings.

LONG BEACH

Debb's Antiques Inc. 5201 Long Beach Blvd.
Ph (213) 422-0925 Hrs 9-5, cl Su.
Furniture, clocks and glassware. Wholesale to the trade. Direct importer.

LOS ALTOS

Connoisseur Antiques 398 State St.
Ph (415) 948-3731 Hrs 10-5, cl Su.
Find treasures in jewelry, porcelains, furniture, silver. A general line of better quality. Excellent values.

LOS ANGELES



B.C. Egyptian Antiques

947 N. La Cienega Blvd.
Ph (213) 657-7537 or 383-3020
Stone, wood and bronze statues, coffins, mummies, amulets, necklaces, scarabs, Coptic textiles, gloves, pendants and thousands of Egyptian antiques. Send \$1 (postage & handling) for illustrated catalog, P.O. Box 75501, Los Angeles, CA 90075.

Cabinet Antiques

7604 Melrose Ave.
Ph (213) 653-3357 Hrs 10-5, cl Su.
Custom design and restoration in cane, wicker and wood. Hundreds of chairs, tables, desks from the turn-of-the-century. Trunks, carousel houses.

I. M. Chalk 5427 Melrose Ave.

Ph (213) 465-6465
Extensive collections of oriental art, jade, ceramics, hardstones, enamels; American Indian artifacts. Licensed appraisers.

J. Ferns Antique Orientalia

8414 Melrose Ave.
Ph (213) 655-6310 Hrs 10-5, cl Sa, Su.
Antique interiors and decorative accessories, porcelains, carvings in jade, semi-precious stones, ivory. Fine jewelry.

Gene Dickinson - Treasures from the Orient
500 S. Muirfield Rd.
Ph (213) 934-7866

Oriental art, including porcelains, lacquer, carvings, statuary and decorative works of art, as well as selected pieces of French furniture. Appointment suggested.

Norman Drebb's

Portobello Road Antiques

8460 Melrose Ave.
Ph (213) 653-3858 Hrs 10-5, 30-30, cl Su.
Imported Continental antiques from the 17th, 18th and 19th centuries. Country French and English, unusual carved furniture, bronze statues. Near La Cienega.

Kent Eric & Associates 8110 Melrose Ave.
Ph (213) 655-6665 Hrs 10-6, cl Su, M.
Interiors and Interlunings from Victorian America. Complete apothecaries, saloons, barber shops, soda fountains, country stores. Abundant lighting fixtures, retrowork, stained glass doors and windows, antique ceiling fans, roltop and Wootton desks, phone booths, sales, oak barber chairs. Lots of advertising.

Gazebo 8264 Melrose Ave.

Ph (213) 658-7110 Hrs 10-30-6, cl Su.
Baskets from 40 countries, including Shaker and New England primitives. Early American guns, Victorian wicker, bamboo and pine furniture.

Great Owl Road Antiques

930 N. La Cienega
Ph (213) 658-3191 Hrs 10-6.
Direct importer of 18th & 19th century country English furniture at its finest. Primitive and refined pieces.

Hammond House Antiques

7415 Melrose Ave.
Ph (213) 651-0772 Open 7 days
Victorian and golden oak fill a family shop. Parents live in New England, ship west to their offspring.

H. Frank Jones - Arts Deco

8101 Melrose Ave.
Ph (213) 653-9359 Hrs 11-4, cl Su, Tu.
Internationally recognized dealer of tastefully selected investment quality Arts Deco and 1930s Appointments.

Kings Cabinet Maker

622 N. La Peer
Ph (213) 658-7878 Hrs 10-5 M-F, 11-4 Sa.
Master cabinet maker and purveyor of top quality custom furniture and finest imported antiques. The country look.

Robert Longdyke Antiques

467 N. Robertson Blvd.
Ph (213) 276-0772 Hrs 10-30-5, cl Sa, Su.
One of a kind dealer, oriental collector's pieces. Furniture as well as fabulous accessories.

Renée Talbot Antiques 8400 Melrose Place
Ph (213) 653-9359 Hrs 10-5-30, cl Sa, Su.
A beautiful and glittering collection of antique French furniture, chandeliers 400 in all sizes in stock, and accessories. Direct importer.

LOS GATOS

Berg's Antiques 303 N. Santa Cruz Ave.
Ph (408) 354-3716 Cl Su, holidays.
Thirty-plus years of experience guarantee a line of the finest china, porcelain, glass, lamps. General line.

MENLO PARK

Mary J. Rafferty Antiques 1040 Noel Dr.
Ph (415) 322-2250
The Bright Eagle is a 25-room designated historic landmark specializing in English furniture both period and Victorian. Fabulous old mansion.

NEWPORT BEACH

Antiques & Nautica 430 N. Coast Hwy.
Ph (714) 642-7945 Hrs 10-5-30 Tu-Sa, Su 11-5-30, cl M.
Full line of general antiques with extensive selection of authentic nautical items. Always friendly and helpful.

NORTH HOLLYWOOD

Anthony Quinn Antiques 4342 Lankershim
Ph (213) 985-0125 Hrs 10-5-30, cl Su.
Room settings of American pine, early primitives, kitchen accessories, spatterware, oil paintings. Open and friendly.

PETALUMA

Past Tense Antiques 134 Petaluma
Ph (707) 762-5549 Hrs 9-5, cl Su, M.
Lots of clocks, Victorian furniture, accessories, bric-a-brac, housed in one of the town's finest buildings.

RANCHO LA COSTA

The Pollizzi's Sign of the Lion
7634-D El Camino Real La Costa Plaza
Ph (714) 436-3264 Hrs 11-4, cl Su, M.
Authentic antiques for the discriminating. In period furniture, porcelain, oriental, accessories.

SACRAMENTO

Pleschner's at the Lanes 569 Freeport Blvd.
Ph (916) 422-4224
Individually selected quality items to improve anyone's collection, including 19th century furniture, silver, porcelains, glass. All fine quality.

Tad Gilmore's ANTIQUES is published in the March/April, July/August and November/December issues of ARCHITECTURAL DIGEST. Deadlines are November 15th, April 15th and August 15th. Proofs will be returned if applications for inclusion meet above deadlines. Payment is in advance: \$30 for single issue; \$58 for two issues; \$85 for three issues. Add \$5.00 for copy charge. Interested dealers should send clippings card and 15 words of suggested copy to: Digest Directory, P.O. Box 516, Santa Barbara, California 93102. Phone: (805) 962-4713.

March / April 1978

SAN FRANCISCO

Ashkenazi & Co. 950 Mason
Ph (415) 391-3440
Wares, fine collection of oriental
lace carvings and netsuke. In the Fairmont
Hotel.



Bird Cage Antiques 1815 Union St.
Ph (415) 381-8156
Congenial 18th and 19th century French
furniture and accessories on
one of S.F.'s smartest streets.
Blue Swan Gallery—Art Nouveau
2331 Market St.
Ph (415) 626-7337 Hrs 12-6, cl Su, M.
Leading West coast gallery of fine Art
Nouveau furniture, ceramics, prints and
objets d'art.

Corinthian Studios 521 Sutter St.
Ph (415) 362-0717 Hrs 10-5:30, cl Su, M.
A gallery of beautiful antiques and paintings
for the discriminating collector. The year's
very best in every category.

Wallace Edwards Antiques 1759 Union St.
Ph (415) 928-2919 Hrs 10-6, Su 12-5.
Specializing in choice Vienna regulators.
Also, a mix of English and continental
furniture presented with flair.

Filippello Antiques Inc. 1632 Market St.
Ph (415) 861-5100 Hrs 10-6, 7 days.
A multi-level 60,000 sq. ft. warehouse
holds English, French, Spanish, German,
Early American furniture and accessories.

R. H. Hering Associates 3225 Sacramento St.
Ph (415) 553-4144 Hrs 9-5, cl Su.
18th and 19th century English oak
antique furniture and accessories in an
interior design studio surrounding A.S.I.D.
professional services.

Lillian Williams's Antiques 704 Sansome
Ph 398-8646
La vie chose—the best best thing to a
visit to the veritable French country side.

Merrylee 3640 Buchanan St.
Ph (415) 567-0615 Hrs 9-5, cl Sa, Su.
Fine European antiques, garden furniture,
fountains and accessories in stone, wood,
lead and iron.

Oriental Interiors 116 Maiden Lane
Ph (415) 411-3972 Hrs 11-5, cl Su.
Direct imports from the Orient including
country rosewood furniture made for Ori-
ental Interiors in Hong Kong. Scrolls, screens
restored.

Past Tense Antiques 1782 Union St.
Ph (415) 775-1782 Hrs 10-5, Su 11-5,
cl M. College of wonderful things, a
fascinating collection of European, oriental,
Early American relics.

Peking Arts & Crafts 531 Sutter St.
Ph (415) 431-0780 Hrs 10-5:30, cl Su.
Chinese art treasures in antique jewelry,
jade, porcelains and furniture.

Alan Percy 619 Sansome St.
Ph (415) 394-8484 Hrs 9-5 M-F, cl Sa, Su.
Select from a display of 17th century and
18th century furniture and accessories.
Member of Antique Dealers Assn. of California.
Appointments also.

San Francisco Antique Center
2124 Union St.
Ph (415) 563-7643 Hrs 11-5:30 Tu-Sa,
12-5 Su. Courtyard setting welcomes you
to permanent antique shop with over 16
different dealers.

Tom Kaye Antiques 2044 Union St.
Ph (415) 921-0300 Hrs 10-30:35, 11-5 Sa,
cl Su.
Fine English furniture of all periods. Li-
brary den specialist featuring desks, bar-
ometers, telescopes, marine and medical
items.

SAN JOSE
Classic Antiques 2120 Lincoln Ave.
Ph (408) 264-0604 Hrs 10-5 daily
A general line of antiques that's
covered a range as wide as Keith Kinlake's
collection.

Village Smithy 980 S. Second St.
Ph (408) 287-8008 Hrs 9-6, 7 days
collectibles with the
largest Bay Area inventory of bottles,
books, paper, glass, bric-a-brac, do it
yourself turn of the century furniture.
Also, rustic garden with plants for sale.

SAN JUAN CAPISTRANO
Twin Cannons
31822 Camino Capistrano #103
Ph (714) 493-1373 Hrs 11-30:30, cl Sa, Su.
Shopping in sophisticated and rustic furni-
ture and accessories. At The Montecito
Inn, also by appointment.

SANTA BARBARA
Bill Cornfield Gallery
1295 Coast Village Rd.
Ph (805) 969-3337 Hrs 9-5, 6 days
A design oriented dealer displaying the
finest in sophisticated and rustic furni-
ture and accessories. At The Montecito
Inn.

Emilee's Antiques 528 Brinkhoff Ave.
Ph (805) 956-3492 Hrs 12-6, cl Su, M.
Paper is popular among Emilee's, primarily
postcards, magazines, advertisements, post-
ers. Beads & buttons and colored glass.

Lewis's Antiques 199 E. De la Guerra St.
Ph (805) 965-0058 Hrs 9-30:35.
A specialist in tile pools, stone garden
pieces, lanterns, weather vane, wrought
iron gates, grills, as well as fine imported
antiques.

Murray's 1225 Coast Village Rd.
Ph (805) 969-4464 Hrs 10-5, cl for lunch,
cl Su or call 969-4464 for appt. Quality
and authenticity are Gordon Thielicke's
standards, with oriental the specialty.

Redwood Inn Antiques 124 W. Coita St.
Ph (805) 965-2175 Alternating days.
Famous Santa Barbara landmark offering
glass, china, plates and miniatures. Faces
Brinkhoff Ave. antique row.

SANTA CRUZ



L. H. Selman Ltd. 407 Cliff St., Suite 3
Ph (408) 427-1177 Zip 95060 By appt.
A stock weighted in favor of paperweights
exclusive, specializing in antique and
modern. Send for color catalog, \$3.

SARATOGA

Corinthian Studios 12506 Saratoga Rd.
Ph (408) 867-4630 Hrs 9-5:30, Su 12-5:30.
A gallery of fine things for discriminating
collectors. The very best in every cate-
gory. World known.

DeTour Antiques 12378 So. Saratoga-Sunnyvale Rd.
Ph (408) 257-4010 Hrs 9-5:30, 7 days.
In an old prune barn, a remarkable col-
lection of the detour European and
American china, glass, clocks, crystal.

Jerry's Antiques 20432 Saratoga - Los Gatos Rd.
Ph (408) 867-7494 Hrs 10-5:30 M-Sa;
11-5:30 Su.
Austrian, English, and French country fur-
niture plus bric-a-brac, porcelain, lots of
clocks. Dealers are welcome.

The Mariposa Shop 20375 Saratoga-Los Gatos Rd.
Ph (408) 867-6330 Hrs 9-5 Tu-F, Sa by
appt. Fourteen rooms of a Georgian-
type mansion full of exceptional English,
American, and oriental antiques.

McKenzie House 12554 Big Basin Way
Ph (408) 867-1341 Hrs 10-5, cl Su, M.
Welcome to a friendly, informal shop
where Barbara McKenzie shows copper,
brass, primitives, Staffordshire and quality
furniture.

Billie Nelson Antiques 20490 Saratoga - Los Gatos Rd.
Ph (408) 867-3263
This respected and knowledgeable dealer
has recently moved from Los Altos. Now
in a cute old church building, she special-
izes in 18th and 19th century English and
American furniture and accessories.

SHERMAN OAKS
Patricia Design 14456 Ventura Blvd.
Ph (310) 788-2181 Hrs M-Th 10:30-6; F, Sa
10:30-7. Call for information.
Turn-of-the-century antiques with added
gleams: these craftsmen make beautiful
wood, headboards, beds, steel, metal.

The Uptairs Store 14534 Ventura Blvd.
Ph (310) 783-4144 Hrs 10-5:30, cl Su.
Specializing in fine oriental reproductions,
clocks, silver, china, crystal, lamps, jewelry.
Licensed appraisers.

STUDIO CITY

House of Steins 13035 Ventura Blvd.
Ph (310) 981-7423 Hrs 12-3:30, cl Su, M.
Specializing in antique steins and drinking
vessels. Call ahead for appointment.

Sunya Currie Antiques 1130 W. Washington Blvd.
Ph (213) 399-9222 Hrs 11-5.
Distinction and style characterize this
wonderful collection of oriental and Euro-
pean antiques. Estates purchased.

Nancy's Antiques 1234 E. Main St.
Ph (805) 463-6787 Hrs 10-5, cl W. A
nice general line is Nancy's offering. A
well assortment of postcards; golden
oak, Victorian furniture.

Old World Antiques 1295 E. Main St.
Ph (805) 463-2818 Hrs 10-5:30, 7 days
Fine American and French antique furni-
ture, plus carefully selected accessories.
Federal period to Art Nouveau.

Raggey Ann's 524 E. Main St.
Ph (805) 463-1131 Hrs 9:30-5:30 M-F,
12-6 Sa, Su.
She's an all-American girl with her bright
eyes focused on furniture. Pine, oak and
primitives. Golden Oak headquarters.

VENTURA

Mayfair House Antiques 820 N. La Cienega Blvd.
Ph (213) 652-5811 Hrs 9-5, cl Sa, Su.
Fine European antiques, accessories and
garden ornaments.

Museum Antiques 8417 Melrose Place
Ph (213) 652-3023 Hrs 9-5, cl Sa, Su, M.
European antiques, objets d'art and Asianic
arts.

Waldo Pedersen Antiques 12327 Wilshire Blvd.
Ph (213) 820-3011 Hrs 10-5, cl Sa, Su.
Importers of French antique furniture and
accessories. Appointments also.

Snooty Fox Antiques 1744 E. Main St.
Ph (805) 648-5484 Hrs 10:30-5:30, 7 days.
European French and American furniture,
silver, bronzes, china and glass. Cloisonne,
jewelry, Steuben and Quezuel shades.

WALTERIA
Kasden's La Tienda 4742 Pacific Coast Hwy.
Ph (213) 376-5231 Hrs 9-6, Su 11 a.m.
Offering an interesting collection of fine
quality antiques. Entire estates purchased.

OREGON



AURORA

Taylor's Treasures Main Street
Ph (503) 678-5752 Hrs 9-5:30, 7 days
Three floors with a fabulous inventory.
American antiques in an old general store.
Ten shops in a historical town. Known
nationally. A must see. Dealers welcome.

ANTIQUE DEALERS ASSOCIATION OF SOUTHERN CALIFORNIA



BEVERLY HILLS
West World Imports 8015 Wilshire Blvd.
Ph (213) 657-1272 Hrs 10-5, cl Su.
English 18th and 19th century antiques
and accessories. Direct imports. Windsor
chair specialist. Trade welcome.

LACUNA BEACH
Edward - Dean 484 N. Coast Hwy.
Ph (310) 494-5770
Showings by appointment only.

LOS ANGELES
Bac Street Antiques, Cle 8428 Melrose Place
Ph (213) 653-3899 Hrs 10-5, cl Sa, Su.
Importers of antique furniture and acces-
sories.

Don Badetecher 716-A N. La Cienega Blvd.
Ph (213) 652-0286 Hrs 9-5, cl Sa, Su.
Importers of English antiques and deco-
rative accessories.

Beverly Antiques 8827 Beverly Blvd.
Ph (213) 271-8517 Hrs 10-5, Sa 10-4, cl Su.
The specialty is collector's silver with a
sterling silver matching service. Continental
and oriental porcelains.

Grace Ellis Antiques 731 N. La Cienega Blvd.
Ph (213) 652-1688
Fine imported European antiques and un-
expected accessories. Well known and re-
spected in Southern California.

John Good Imports 8469 Melrose Place
Ph (213) 655-6484 Hrs 9-5, cl Sa, Su.
17th & 18th century European furniture
and objets d'art plus hand wrought Italian
iron furniture.

Constance H. Hurst Antiques 11922 San Vicente Blvd. (In Brentwood)
Ph (213) 826-4579 Hrs 10-5, cl Su.
Importers of English antiques, English por-
celains and accessories.

Andre & Yvette Lliard Antiques 646 N. Robertson Blvd.
Ph (213) 652-3192 Hrs 8-5, Sa 9-1, cl Su.
One of the most beautiful antique gal-
leries anywhere showing European an-
tiques and restoration by Master Craftsman.
Trade welcome.

Mayfair House Antiques 820 N. La Cienega Blvd.
Ph (213) 652-5811 Hrs 9-5, cl Sa, Su.
Fine European antiques, accessories and
garden ornaments.

Museum Antiques 8417 Melrose Place
Ph (213) 652-3023 Hrs 9-5, cl Sa, Su, M.
European antiques, objets d'art and Asianic
arts.

Waldo Pedersen Antiques 12327 Wilshire Blvd.
Ph (213) 820-3011 Hrs 10-5, cl Sa, Su.
Importers of French antique furniture and
accessories. Appointments also.

PORTLAND

Jerry Lamb Interiors & Antiques 1323 N.W. 23rd Ave.
Ph (503) 222-0977
Specialist in oriental objects of art, an-
tique jewelry, decorative furniture and ac-
cessories. Member American Society of
Interior Designers.

WASHINGTON

SEATTLE

William L. Davis Co. 1300 5th Ave.
Ph (206) 622-0518 Hrs 9-5, Sa 12-9, cl Su.
Comprehensive collection of English, Con-
tinental, and oriental antique furniture
and accessories. Helpful and very friendly
to the traveler.

Mariko Tada, Inc. 519 Olive Way
Ph (206) 424-7667 Hrs 9-30:5:30, cl Su.
Museum quality antique oriental cer-
amics, snuff bottles, netsuke, lacquer and
other quality pieces. Across from Wash-
ington Plaza Hotel. All shipped direct in a
refined and dedicated atmosphere.

Vintage House Antiques 19918 Aurora Avenue North
Ph (206) 542-2049 Choice silver, china,
art glass, wicker and furniture.

ANTIQUE DEALERS ASSOCIATION OF SOUTHERN CALIFORNIA

H. Pollack and Associates 703 N. La Cienega Blvd.
Ph (213) 659-2525 Hrs 9-5, cl Sa, Su.
Room size and smaller antique oriental
and European carpets. Period country fur-
niture, porcelains and accessories.

Speirs & Paanakar 915 N. La Cienega Blvd.
Ph (213) 653-4600 Hrs 9-5, cl Sa, Su.
Importers of English and Continental an-
tiques and decorative accessories.

Tennant Galleries 8646 Sunset Blvd.
Ph (213) 659-3610 Hrs 10-5, cl Sa, Su.
18th century country English, French and
American furniture, fine paintings, por-
celains.

Charlotte Utes 716-A N. La Cienega Blvd.
Ph (213) 652-0286
Victorian art glass and lamps make this
shop light and bright. Peachblow, Steu-
ben, and other fine glass, chandeliers. An experienced
and respected dealer to help you.

NEWPORT BEACH
Touraine Ltd 511 29th St.
Ph (714) 675-6288 Hrs 10-5, cl Su, M.
European antique and decorative acces-
sories, specializing in country French fur-
niture.

PASADENA
West World Imports 1771 E. California Blvd.
Ph (213) 449-8565 Hrs 10-5, cl Su.
Country French 18th and 19th century
antiques and accessories. Direct imports.
Trade welcome.

SAN JUAN CAPISTRANO
G. R. Durenberger 31431 Camino Capistrano
Ph (714) 493-1283 Hrs 11-5, cl Su, M.
Importer of English and European an-
tiques. Courtesy to the trade. Advance call
advisable.

SANTA BARBARA
James M. Hansen Antiques 25 E. De la Guerra St.
Ph (805) 966-1400 Hrs 10-5, cl Su.
Period American and English furniture,
accessories and marine works of art.

SANTA MONICA
Richard Good Antiques Ltd. 216 26th St.
Ph (310) 395-0724 Hrs 10-5, cl Sa, Su.
Direct imports of period English furni-
ture and porcelains. Specialist in Chinese
Blue & White. Decorative accessories.

W. S. Griswold 222 26th
Ph (310) 393-4394 Hrs 10-5, cl Su.
Ship of the East and Japanese ceramics. Prints and
paintings for the collector.

William Young Antiques 1518 Montana Ave.
Ph (213) 395-9090 Hrs 10-5, cl Su.
Importer of 17th and 18th century English
furniture and accessories.



World's Finest Manufacturers of Shutter
Doors and Room Dividers

Shown above: 3½" louver blades.
Also available: 2¼" and 4½".
Also, Special Design "S" louvers.

Paul Heinley's

SHUTTERS

Showroom & Factory
3550 Hayden Avenue
Culver City, California 90230
213/ 870-4895 213/838-3333
San Diego:
714/ 463-3281

CIRCLE NO. 87 Reader Service

ARCHITECTURAL DIGEST

THE INTERNATIONAL MAGAZINE OF FINE INTERIOR DESIGN.

MAY/JUNE 1976 \$2.95

LIBRARY





Comfort is an everyday thing. Henredon stresses comfort in this sofa which when merged with a matching loveseat, is a beautiful way to turn a corner. Other upholstered styles can be made in custom lengths to meet specific space needs—and covered in your preference of the most preferred fabric—joined with Deauville occasional selections to provide everyday convenience, and uncommon distinction.

Further evidence of Henredon's concern for everyday things can be seen by sending \$2.00 for the Upholstered Furniture and Deauville brochures to Henredon, Dept. A-56, Morganton, N.C. 28655.

Henredon



The Work of Irene Spencer

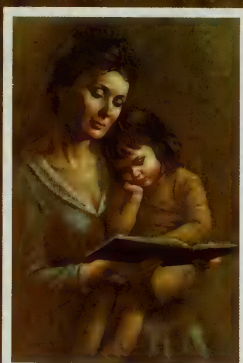
Irene Spencer is an artist in the truest sense of the word. Her subjects are people. Yet she seems to go a step beyond merely portraying them on canvas.... she captures their emotions as well.

Irene Spencer is without a doubt one of the finest artists of our time. Her paintings are classic, and she is destined to become one of the great masters of this century.

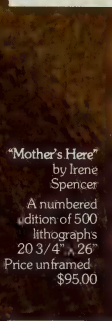
You now have the opportunity to enjoy a work of art by Irene Spencer. Created for you, the discerning collector, her lithographs depict the tender relationships of mankind and are as beautiful and touching as life itself.

Collector's Plate
Designed by Irene Spencer
And created by the Gorham
Company
A limited edition of 10,000
Price \$40.00

*The strength of a nation is
built upon ideals.
The character of its children
by a mother's love.*



"Storytime"
by Irene
Spencer
A numbered
edition of 500
lithographs
20" x 30"
Price unframed
\$95.00



"Mother's Here"
by Irene
Spencer
A numbered
edition of 500
lithographs
20 3/4" x 26"
Price unframed
\$95.00



"I love Little
Kitty"
by Irene
Spencer
A numbered
edition of 500
lithographs
22" x 28"
Price unframed
\$95.00



"L'Enfant"
by Irene
Spencer
A numbered
edition of 500
lithographs
20" x 30"
Price unframed
\$95.00



Armstrong's

East Third Street, Pomona, California 91766
(714) 622-4535
Hours: 11-5:30, Closed Sundays and Mondays

Fed up with carpet? Replace it with oak.

The result is a luxurious lifetime floor. With the unmistakable reality of real wood. And a baked-in finish that makes Bruce as easy to care for as carpet or tile. Warm, rich hardwoods make all your other decorating colors spring to life. Even your area rugs look better, when you break

the monotony with genuine Bruce Hardwood Floors.

See your floor covering store, lumber dealer, or consult a floor layer for do-it-yourself or installed prices. Choose from a variety of plank and parquet patterns in oak and teak. Send 50¢ today for our color booklet.



Jeffersonian, Old English, medium brown shade

Name _____

City, State, Zip _____

Address _____

Telephone _____

Bruce Hardwood Floors

Products of E. L. Bruce Co., Inc., P.O. Box 16902, Memphis, Tennessee 38116
A Company

AD-5-76

TABLE OF CONTENTS

ARCHITECTURAL DIGEST



May/June 1976:
Volume Thirty-Two/Number Six

Cover: The Studio of
Giulio Coltellacci in Rome, Italy.
Featured on page 74.
Photographed by Robert Emmett Bright.

INTERIOR DESIGN

An Eighteenth-Century Villa in Périgord 38
Serge Royaux's Home in the French Countryside
Interior Design by Serge Royaux

The Mastery of Vertical Space—Two Rooms, Two Floors 46
Designer's Contemporary Vigor and Traditional Good Sense
Interior Design by Arthur Smith

Airborne Design 50
Interiors for a Small Jet
Interior Design by Marcel G. Bretos

Fantasy and Trompe l'Oeil for Palm Beach 60
Decorating with a Sense of the Theatrical
Interior Design by David Barrett, ASID

The Georgian Mode in Modern Dress 70
Classic English Design for America
Interior Design by Mario Buatta

Designer's Spaces—Living in Triplicate 74
Coltellacci's Rome Apartment, Studio and Country Villa

A French Pavilion for Northern California 82
Designer's Own Country House
Interior Design by Val Arnold

The Common Denominator Is Style 96
Designer Mixes Periods with Brio
Interior Design by J. P. Mathieu

Victorian Townhouse in Manhattan 108
Fabric Designers' Measure of Urbanity

Under a Grecian Sun 114
Second Garden of The Hesperides
Interior Design by T. H. Robsjohn-Gibbings and Carlton W. Pullin

Tower Suite Overlooking Central Park 120
Luxury Defined through Treatment of Space
Interior Design by David Easton of Easton & La Rocca

Refreshing a Small Space with Natural Elements 138
Interior Design by Waldo Fernandez

Country Look for a London Flat 142
Interior Design by Stanley Falconer of Colefax & Fowler

ART AND ANTIQUES

In Praise of Women 64

Durrie Rugs—New Direction for Collectors 126

SPECIAL FEATURES

Architectural Digest Visits: Jean Arthurs 54

The Somerset Gardens at Badminton 90
Landscape Architecture by Russell Page

Theodore Roosevelt's Long Island Estate 100
The Past Revisited at Sagamore Hill

Architectural Digest Previews: A New Designer 132
First Appearance of Houston's Beau Theriot

Letters from Readers 8 / People Are the Issue 12 / Guest Speaker 16D
Russell Lynes Observes 16H / International Art Market 20 / International
Antiques 24 / Design Dialogue 28 / Travel 32B / Properties 32F
Collector's Close-up 34 / London Notebook 168 / Designed
for Reading 174 / Madrid Notebook 184 / Wine 192 / Previews 198



ONLY
McGUIRE[®]
 JOINS RATTAN WITH RAWHIDE

Send 50¢ for illustrated brochure to McGuire,
 38 Hotaling Place, San Francisco 94111

For further details consult your interior
 designer, and visit a McGuire showroom

New York	Thurston/McGuire, 964 Third Avenue	Portland	Stephen E. Earls Showroom, 220 S.W. 1st Avenue
Chicago	6-187 Merchandise Mart	Seattle	Stephen E. Earls Showroom, 520 South Findlay Street
Cleveland	2900 Superior Avenue		McGUIRE CANADA
Grand Rapids	Exhibitors Building	Toronto	41 Hazelton
Boston	Gilbert Thurston Associates, 45 Newbury Street		McGUIRE EUROPE
Atlanta	Joe Sherry Associates, 114 -16th Street, N.W.	Germany	Hans Kaufeld, Bielefeld
Miami	Joe Sherry Associates, 285 N.W. 71st Street	Italy	Lyda Levi, Via Durini 24, Milan
Tampa	Joe Sherry Associates, 602 N. Rome Avenue	France	a Ngor, 8-10-12 rue Vauvilliers, Paris
Dallas	E. C. Dicken, Inc., 480 Decorative Center	Britain	Ebroplan Limited, 1 Three Kings Yard, London
Los Angeles	Robert Crowder & Associates, 8417 Melrose Place	Greece	Saridis S.A., 11 G. Frangoudi Street, Athens



John Quincy Adams State Drawing Room,
U.S. Department of State

Wendelighting® for your important art.

Your art takes on a new meaning with Wendelighting's bright, evenly distributed illumination. Color, texture and form are richly enhanced! And, Wendel optical projectors confine the light rays to the exact contour of your art, antiques or furniture. Wendelighting makes a room glow, but conceals its light source neatly in the ceiling where lighting equipment should be. It's beautiful! Shouldn't you discover this remarkable lighting system? For a 28-page, full color brochure, send \$1.50.



WENDELIGHTING
DIVISION OF JACKSON INTERNATIONAL LTD.

Dept. AD 9068 Culver Blvd.
Culver City, CA. 90230 • (213) 559-4310

Consultants • Designers • Manufacturers

ARCHITECTURAL DIGEST

Established 1920

Publisher: Cleon T. Knapp

Editor-in-Chief: Paige Rense

Associate Editor: Sam Burchell; Managing Editor: J. Kelley Younger

Features Editor: Laurie Lewis; Copy Editor: Suzanne Morrow

Editors-at-Large: Philippe Julian, Paris; Valentine Lawford, New York;
T.H. Robsjohn-Gibbings, Athens

Editorial Coordinator: Deborah Raymond; Editorial Assistant: Maxine Smith

Editorial Secretary: Cecilia Bessette

Bureau Chief, New York: Peter Carlsen

Contributing Editors: Atlanta, Doris Lockerman; Boston, Allan Albert,
Estelle Guralnick; Chicago, Bess Winakor; Cleveland, Denise Rochford;
Dallas, Kay Crosby Ellis; Houston, Gay McFarland, Lester J. Rutledge;
London, Elizabeth Dickson, Elizabeth Lambert, Derry Moore; Miami/Palm
Beach, Agnes Ash; Montreal, Tibby Leiby; New York, John Loring,
Stephen Spector; Philadelphia, Ellen Kaye; Puerto Vallarta, Jan Lavender;
Rio de Janeiro, Ewa Grybowski; Rome, Helen Barnes, Robert Emmett Br
San Francisco, Ruth Miller; Tokyo, Sam Jones; Tacoma, Harry Martin;
Washington, D.C., Joyce Stetson Davis, Patricia Dane Rogers

Antiques Consultant: John Lincoln; Art Consultant: David W. Steadman

Graphics Director: Philip Kaplan

Associate Director: Charles L. Ross III; Assistant: Julie Asher Palladino

Associate Publisher/General Manager: W.J. Boff

Controller: Everett T. Alcan

Production Director: A.E. Edmonds

Production Coordinator: Rebecca Gaddy

Merchandising Manager: Kay Warmuth

Accounting Manager: Robert Speer; Accounting Supervisor: Nicholas Penta

Office Assistants: Florence Eglit, Emely Jordan, Charles Malevitis, Holly
Franke, Virginia Frisch, Caroline Rapier, Candance Reese, Kathleen
Ford, Harlan Steel, Ernest Mercado, Joanne O'Donnell

Executive Assistant: Linda Wallace

Circulation Director: Rosalie Bruno

Fulfillment Manager: Al Nelson; Assistants: Jan Edwards, Adria Betancourt

Advertising Director: W.W. Dotts

Eastern Advertising Manager: George H. Oestreich, Jr., Account Managers:
Michael Stanke, Mark Davis, Tupper Hale, Walter J. Reichart, Western
Advertising Manager: Betty M. Bartol, Account Managers: Dick
McLoughlin, Chris Moore; Executive Advertising Assistant: Pam Shields;
Assistants: Dorothy A. Robinson, Susan Helms, Susan Franklin

Advertising Offices and Representatives: 5900 Wilshire Boulevard, Los Angeles, CA 90036,
213/937-4740; 151 Union Street, Suite 602, San Francisco, CA 94111, 415/781-1886; 685
Fifth Avenue, New York, N.Y. 10022, 212/758-9115; Midwest: Monahan/McCarthy &
Associates, 185 N. Wabash Avenue, Suite 1907, Chicago, Illinois 60601, 312/368-8602;
South: G. Carbonara & Co., 1459 Peachtree St., N.E., Suite 220, Atlanta, GA 30309,
404/892-1059; Southwest: Sutherland & Associates, 808 Noel Page Bldg., Dallas, Texas
75206, 214/368-1972; 3311 Mercer, P.O. Box 22372, Houston, Texas 77027, 713/623-
6162. Detroit: Sales Motivating Associates, 19400 W. 10 Mile Rd., Suite 216, Southfield,
Michigan 48075, 313/352-8333; New England: Dick Balzarini, 67 Pratt Road, Scituate,
MA 02060, 617/545-6769; United Kingdom: Tony Gill, 74, Milton Road, Hampton,
Middlesex, England, 01-979-0606; Italy: Giuseppe Gatti, 6725 Allot Ave., Van Nuys,
CA 91401, 213/994-4462.

ARCHITECTURAL DIGEST IS PUBLISHED BY JOHN C. BRASFIELD PUBLISHING CORP., CLEON T. KNAPP, PRESIDENT; COLLEEN A. KNAPP, SECRETARY-TREASURER, VICE PRESIDENTS: W.J. BOFF, W.W. DOTTS, PAIGE RENSE. Executive and editorial offices located at 5900 Wilshire Boulevard, Los Angeles, Ca. 90036. Issued bimonthly in Jan., March, May, July, Sept. and Nov. Second-class postage paid at Los Angeles, Ca., and additional mailing offices. SUBSCRIPTION RATES for the United States, its possessions, Canada and Mexico: one year (6 issues) \$17.25; two years (12 issues) \$34.50; and three years (18 issues) \$51.75. Foreign countries: one year (6 issues) \$19.25; two years (12 issues) \$38.50; and three years (18 issues) \$57.75. Single issues available at better newsstands and book stores at \$2.95. © John C. Brasfield Publishing Corp., 1976. All rights reserved in all countries. Copyright contents may not be reproduced in any manner without prior written permission of ARCHITECTURAL DIGEST. May/June 1976. Vol. 32, No. 6. Please direct subscription correspondence and changes of address to ARCHITECTURAL DIGEST, P.O. Box 2415, Boulder, Colorado 80302.

Invest in a living legend. Waterford is still blown by mouth
and cut wholly by hand. Light up your life. Waterford® Crystal.
Free Booklet / 225 Fifth Avenue, New York 10010

Photo: Ryan



WATERFORD® ILLUMINATES.

MARTEX SHEETS CAN CHANGE MORE THAN THE LOOK OF YOUR BED. THEY CAN CHANGE THE LOOK OF YOUR HOUSE.

*"We have one acre, three bedrooms,
and twenty-two sets of sheets."*





"Twenty-two sets!

It may sound excessive. But these are no ordinary sheets. They're from Martex®. You know, the people who woke sheets up and got them out of bed.



I can't have enough of them. Or do enough with them. A quick house tour will help explain why.

Using the new Waves pattern, I slip-covered two small living room sofas (first I quilted the sheets), fattened them up with two outrageously oversized pillows (do you love those shirred edges? My idea!), curtained three windows and completely disguised a wreck of a drum table.

In the dining room I did something that sounds strange but looks fantastic. I put a bedspread on the table. Then I used the same pattern, Feathers, on the windows and seat cushions.

I let my eight-year-old pick the pattern for her own room, and she filled it with what she calls 'daffydillies'.

Martex calls them Great Daffodils.

My bedroom, I drenched with the peaches and cream of Kumo by Hanae Mori®.

Not just the bed, but tier upon tier of pillows as well as the curtains and even the walls.

The fresh irises were bought just for the photograph, but the room looks as much like a garden even without them.

Oh yes, there's another room that's usually filled with Martex sheets and towels. The laundry.

Because these Dacron® polyester & cotton beauties zip blithely through washing after washing. You see, durability is just as much a part of the Martex Master Plan as beauty.

You know, some day I must figure out if I buy so many Martex sheets because there are so many terrific things to do with them. Or if I do all those terrific things only as an excuse to buy more Martex sheets."



Martex®





LETTERS FROM READERS

*The Editors invite your comments, suggestions, and/or criticisms.
Address: Letters, Architectural Digest, 5900 Wilshire Boulevard, Los Angeles, California 90036.*

Bravo! Despite my initial consternation over your reduced layout, my fears were unfounded. Your new edition has the same luscious photographs, the same delightful articles, the same marvelous everything; yet, as a whole, the magazine is now easier to handle and one needn't fight the cover when attempting to read the contents. It may have been my imagination, but it seemed that the pieces in your premiere edition had a bit more élan than usual, if that is indeed possible.

*Edward Y. Mickel
Los Angeles, California*

You asked about the "sleek appearance of the January/February 1976 issue." Frankly, there is great disappointment in the size. Personally, I would rather pay two or three dollars more and have the former size.

*Agnes Stadelman
Monroe, Michigan*

The January/February issue of *Architectural Digest* is terrific! The sleek new look is fantastic.

*Peggy Colbert
Tupelo, Mississippi*

Mr. Saladino's assignment, a Frank Lloyd Wright house, (*Architectural Digest*, January/February 1976) is indeed an intimidating one. You can be sure that he will be criticized; however, we would like to compliment him. Mr. Saladino and his client revered the "Prairie School" architect; there is no better reverence than to make it "a comfortable home fulfilling today's needs."

*Joseph and Olga Valenta
Cicero, Illinois*

I have enjoyed many visits to the Frank Lloyd Wright house shown in your January/February issue. The wonderful spaces and details always provided new experiences and visual delights. One didn't sit facing the view like a theatre screen, but was always aware of the view and actually felt part of it. After twenty years certainly no one can argue with refurbishing and adding for their convenience and life style, but the new decorating is Levi's and sweat shirt at a white-tie ball. The new decoration of baskets, trivia, furniture and the obvious view-orientation is insensitive to this living house.

*William P. Ficker, A.I.A.
Newport Beach, California*

I want to thank you for the superb job that was done with the article about me in the January/February 1976 issue. It was a lovely way to start the New Year and I am very pleased with the way everything was handled.

*Michael de Santis
New York, New York*

I was delighted that you featured Mary Martin Halliday's Brazilian ranch in "International Properties," January/February issue of *Architectural Digest*. You caught the atmosphere of *Nossa Fazenda* as well as the essentials. Obviously your readers were intrigued as we are receiving calls and inquiries from all over the country. This illustrates the taste of your far-flung readers. Thank you for bringing *Nossa Fazenda* to their attention.

*William Craig, Vice President
Previus, Inc.
New York, New York*

How do the guests seated at your elegantly set tables converse or even recognize the guests on the other side of the centerpieces? They are exaggerated, too large and overdone. Also, most of your interiors are for conversation only, and hardly livable.

*Mary Anderson
East Troy, Wisconsin*

As a photographer and teacher of photography, let me congratulate *Architectural Digest* on the fine interior shots. You set the example of what I tell my students over and over again: Pay attention to the details; build a fire in the fireplace; create special flower arrangements; and if need be, move the furniture. The picture comes first.

*K. Rowland Ryan
Salem, Oregon*

Loved the Guest Speaker, "But Mummy Never Went to the Modern," in January/February *Architectural Digest* by Robsjohn-Gibbings. Hope you have an article on miniatures, as they fill a niche in anyone's home.

*Isabella Charbneau Warren
Wenatchee, Washington*

I don't know how long I have been a fan of Robsjohn-Gibbings, both for his writing and his interior decoration. But I did find his piece in the January/February 1976 issue rather less than trivial. Indeed, it was too elfin to be believed. For his sake I hope that the cunning title was something dreamed up by one of your editors.

*Warner Steen
Atlanta, Georgia*

Cheers for the article on the yacht *Pegasus III* in the March/April 1976 issue! Your readers—at least the undersigned—look forward to this type of feature.

*W. W. Brady
Kansas City, Missouri*

I always drink Cuervo Gold.

Now & then.

When the usual begins to feel a bit too usual, try some Cuervo Especial on the rocks.

Not to replace your scotch or vodka or whatever. But to substitute for it, now and then.

Of course you might cause a slight lowering of voices and raising of eyebrows.

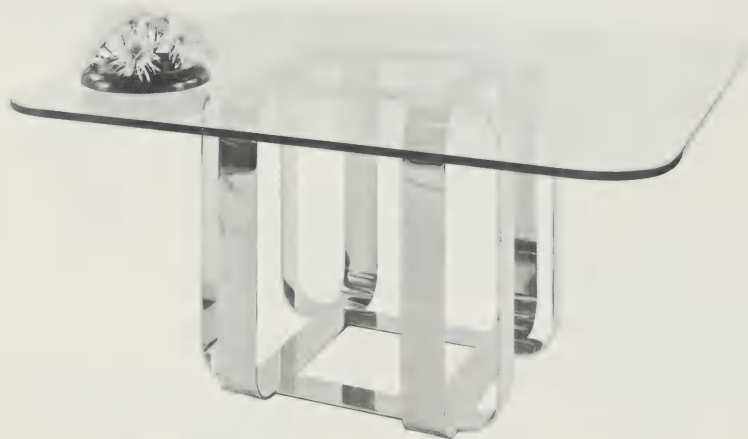
Common folk tend to do that sort of thing.



Try it on the rocks.



SCULPTURE
SCULPTURE
SCULPTURE
FUNCTIONAL
SCULPTURE



SIGNED ORIGINALS BY

Gary Lullerman

AXIUS

AXIUS 501 5th Avenue New York, NY 10017-2498 Tel: 212 691 1000 Fax: 212 691 1001



LUCIANO ANTIQUES

Eleven showrooms and three warehouses of fine period antique furniture, accessories, sculpture and architecturals from England, Italy, Spain, France, Portugal, Africa, Oceanic, and Oriental. Post Box 5685, Carmel, California 93921. Warehouses by appointment. Jet flights daily from Los Angeles and San Francisco.



ured from left to right: Italian sculpture 16th cent., Dutch portrait on wood panel c. 1550, Queen Ann walnut veneer slant top desk c. 1700, Chinese Ming terra
ta bust, Early American ship model c. 1840; Pair of Chinese lacquer chairs c. 1800, Queen Ann walnut veneer gentlemen's cabinet c. 1700, Pair of Chinese blue
white jars c. 1800; African Mandingo dog sculpture, North African copper urn on stand c. 1700, New Guinea orators stand and stool; Pair of gilt Georgian fern
lds c. 1790, William and Mary chest on stand c. 1680, Pair of Chinese Jars, Chinese lacquer box c. 1700, French portrait c. 1700; Chinese lacquer table c. 1800,
fish carved wood polychrome swan on globe c. 1850, Luciano, next to an English one seat phaeton c. 1850; French inlaid chest of drawers c. 1700, Pair of
lin brass candlesticks c. 1700, Large Celedon Jar c. 1800, English portrait of fisher boy c. 1800; Pair of French lead garden figures on stone stands, French
vincial settee c. 1700; Two Italian walnut arm chairs c. 1700, Spanish walnut table c. 1600, Portuguese sculpture c. 1660, French cast iron whipper; Spanish
nut library table c. 1550, Pair of French lead putti c. 1700, rare American copper and gilt fish shop sign c. 1800.

PEOPLE ARE THE ISSUE

Your reactions to our "new look" are now a matter of record, and we want to share the results. First, we were surprised at the number of people who follow the magazine closely who did not notice our slightly smaller dimensions. The primary reason for the change was technology. Printing presses for the old size are a vanishing species. For that reason, other magazines will in the near future change to our new size. Of course most of us react negatively when something we like changes, so we are happy to say that of more than 200,000 subscribers only a dozen wrote letters of criticism. We are gratified by the majority of enthusiastic responses indicating that you subscribe to *Architectural Digest* for the content, not the size.



Paige Bause
Editor-in-Chief

Although this is only designer Serge Royaux's second appearance in *Architectural Digest* (the first was November/December 1975), his work has been published in a number of European magazines and books. Why his work is so sought-after is obvious. His family country home in this issue is filled with ideas and interest. Paris Editor-at-Large Philippe Julian also wrote about attractive Madame Royaux with good reason: her quiet charm and apparently effortless efficiency contribute a living patina to the Royaux homes. She and her husband find themselves spending more and more time in their house in Périgord, a region of ancient charm far from the pressures of Paris. See page 38.

An Eighteenth-Century Villa in Périgord

By Philippe Julian



Royaux

Arthur Smith appears in *Architectural Digest* for the first time with this issue. A former partner in the prestigious design firm of Baldwin, Martin and Smith, he is now in business independently since the retirement of his former associates. Mr. Smith's small apartment is an excellent example of the significant movement toward unclutter. And he certainly disproves the old cliché that equates "contemporary" with the words cold and sterile. Above all, he approaches design—both for himself and for others—with care and enthusiasm. See page 46.

The Mastery of Vertical Space—Two Rooms, Two Floors

By Valentine Lawford



Smith

Airborne Design

By Dena Kaye



Bretos

Versatility is indeed the word for New York-based and Casablanca-born designer Marcel Bretos. He has studied in Paris, lived in Italy and along the way worked on any number of large projects: cathedrals, colleges, zoos—and even small cities. When the owners of a Hansa jet approached him for advice on interiors, he might have thought the space too limiting. But Mr. Bretos welcomed the challenge and worked on the jet with enthusiasm. We, too, find the spatial problems of interior design in the sky intriguing. As a matter of fact, many of our readers commented most favorably on our last private plane interior (November/December 1974) and requested other examples. See page 50.

Architectural Digest Visits: Jean Arthur

By Russell MacMasters



Jean Arthur's Home

When mentioning that we would be showing Jean Arthur's home the response was the predictable question: "What is she really like?" We don't really know. But we know we liked her a lot. Her delicious voice makes that simple request, "Please pass the salt," sound stunningly original. Although not at all as shy as her publicity suggests, Miss Arthur withdraws when people push. But don't we all? Photographer Russell MacMasters is as adept with the pen as he is with the camera, and he has given us a portrait of Miss Arthur—both visual and literary. See page 54.

Fantasy and Trompe l'Oeil for Palm Beach Apartment

By Stephen Spector



Barrett

This seems to be our issue for showing the work of designers who also have showrooms for other designers. Of the three (J. P. Mathieu and Waldo are the other two), David Barrett has had the longest run. His showroom in New York City, filled with antiques and interesting accessories, has been playing to a capacity audience of designers and collectors for many years. Mr. Barrett's work was last seen in *Architectural Digest* in the September/October 1975 issue. That design, too, was in Florida where it appears that his colorful and unique idiom is completely at home. See page 60.



When should you buy your first Cadillac?

Only you can decide when the time is right. But you might be interested to know that more and more people are making that decision early in life.

Over the last three years, the

percentage of Cadillac owners under 35 increased 26%.

During this same period of time, the percentage of Eldorado owners in this particular age group increased 22%.

Why are these young drivers choosing Cadillac? It could be that good judgment isn't a matter of age. It's a matter of recognizing real value.



PEOPLE ARE THE ISSUE

continued from page 12

Mario Buatta has a great number of loyal friends—and faithful clients. His work, traditional and largely inspired by the English eighteenth century, is much admired. But he is a contemporary person as well, and New York writer David Halliday told us he had a long, delightful interview with the designer—so allowing him to set down a personal portrait of Mr. Buatta as well as a description of his design philosophy, a philosophy that is at once sensible and appealing. See page 70.

The Georgian Mode in Modern Dress

By David Halliday



Buatta

People often ask if we have ever found a favorite residence—a place we would like to move into and unpack. No—it's not really possible. Every home is a personal extension of the person living there, and it would be like wearing another's clothes. However, we were tempted to unpack in the studio of Giulio Coltellacci in Rome. The space is both enormous and magical. Light streams into the studio and creates a fairy-tale mood. See page 74.

Designer's Space—Living in Triplicate

By Helen Barnes



Coltellacci

Now that San Francisco interior designer Val Arnold has completed his charming country pavilion he is not going to have much time to enjoy it. Mr. Arnold is opening a second office, in Los Angeles. His special feeling for comfort should assure his success with the less formal life style in Southern California. Another advantage of an office in Los Angeles, "I'll be closer to my clients in Palm Springs. Geographically, that is." See page 82.

A French Pavilion for Northern California

By Ruth Miller



Arnold

We are always pleased when we hear that Russell Page has given his magic to another garden, for we know it will bloom with delight and surprises. In addition to the gardens of Mrs. William S. Paley (*Architectural Digest*, November/December 1975), and the Villa Agnelli Gardens (March/April 1975), Mr. Page is responsible for some of the most beautiful gardens in England. In fact, he did the garden designs at Longleat, Lady Somerset's childhood home. See page 90.

The Somerset Gardens at Badminton

By Elizabeth Dickinson



Lady Somerset

The Common Denominator Is Style

By Alex Davis



Mathieu

J.P. Mathieu recently opened his own West Los Angeles showroom, "The Eclectic Eye," where he is happily presenting his own fabrics, furniture, wallcoverings and an intriguing assortment of accessories he has collected from all over the world. Recently Mr. Mathieu spent a great deal of time in Mexico designing a house for a client—and looking for treasures for his showroom. "Pepe" Mathieu is a very busy man. See page 96.

Theodore Roosevelt's Long Island Estate

By Rosemary Kent



Theodore Roosevelt

When New York-based writer Rosemary Kent mentioned that *Sagamore Hill*, Theodore Roosevelt's rambling Victorian mansion on Long Island, was one of her favorite houses, we were intrigued. Then, after Richard Champion sent his marvelous photographs of what was once the Summer White House, we knew Sagamore Hill would be perfect for *Architectural Digest*. Particularly in Bicentennial 1976, the home of a great and unique American president will be of uncommon historical interest. See page 100.

Victorian Townhouse in Manhattan

By Peter Carlsen



Crawford/Tortora

Each level of the New York townhouse belonging to Jay Crawford and Anthony Tortora offers a new delight. The garden seems a secret, revealed in different ways with each ascension. Living and working in this art-filled home provides a continuing stimulus. As Mr. Crawford says, "I can contemplate my garden for the greatest inspiration of all—nature." He and Mr. Tortora design fabric and wallpapers for their firm, Quadrille. See page 108.

Under a Grecian Sun

By T.H. Robsjohn-Gibbings



Robsjohn-Gibbings and Pullin

Interior designer and writer T. H. Robsjohn-Gibbings is one of *Architectural Digest's* Editors-at-Large, the author of "Guest Speaker" in each issue—and an old friend. When he described the house in Greece he and his partner, Carlton W. Pullin, had recently decorated, we couldn't resist. The owner, Mr. Lambros Eutaxias (pronounced "Ef-tax-see-as"), is not only a prominent statesman but a man of impeccable taste. See page 114.

continued on page 16

Baker Far East furniture is based on documented designs found in China, Korea and Japan. Beautifully simple, these models have endured for centuries. These selections offer a versatile choice of great



individuality and distinction for living room, bedroom and dining room. The same principles of scale, proportion, brass hardware and wood selection found in the originals—



and the highest quality of cabinetwork and finish that enhances all Baker furniture—establishes the value of these Far East reproductions.

You are invited to send \$2.00 to Baker Furniture, 460



Merchandise Mart, Chicago, Ill. 60654 for the catalogue.

*Baker
Knapp & Tubbs*

Distinguished manufacturer and distributor through your interior designer or furniture retailer with showrooms in Atlanta, Chicago, Cleveland, Dallas, Grand Rapids, High Point, Houston, Los Angeles, Miami, New York, Philadelphia, San Francisco.



© THE WICKER WORKS 1976 (PATENTED)

the wicker works

650 potrero avenue,
san francisco, california 94110

introducing its

rattan collection

through your decorator

showrooms:

san francisco	94103	kneidler-fauchere, 101 kansas street
los angeles	90048	kneidler-fauchere, 151 n. robertson blvd.
new york city	10022	jack lenor larsen, inc., 232 e. 59th st.
philadelphia	19103	duncan-huggins, 1704 walnut
washington, d.c.	20007	duncan-huggins, 1046 putomac st. nw
chicago	60611	john strauss intl., 160 e. erie street
dallas	75207	walter lee culp assoc., 1444 oaklawn
houston	77056	walter lee culp assoc., 5120 woodway dr.
miami	33137	jerry pair & assoc., 119 ne 39th street
atlanta	30305	jerry pair & assoc., 351 peachtree hills ave.
seattle	98108	siegel/goldman, 5704 1st ave. south
portland	97210	wayne martin, inc., 206 n. 23rd avenue

PEOPLE ARE THE ISSUE

continued from page 14

David Easton is a collector of fine furniture that he casually intermingles with his pieces at home, or at the office where they often delight the eyes of clients. A recent find, a beautiful Regency table he brought back from Europe, did in fact find its way into the apartment we show in this issue. "At first I regretted parting with it," he admits, "but then I realized I couldn't have found a better home for it." See page 120.

Tower Suite Overlooking Central Park By Peter Carlsen



Easton

Several months ago we visited Houston on a scouting trip and lunched at a delightful restaurant/antiques shop, The Brownstone. The décor was so well done that when we met one of the owners, Beau Theriot, we asked to see his home. The next day we visited the Rococo fantasy that marks this young designer's first appearance in a national magazine. Not yet thirty, Mr. Theriot's future is at least as big as Texas. We look forward to the unfolding of his career. See page 132.

Architectural Digest Previews: A New Designer By Gay Elliott McFarland



Theriot

Young, talented and a good businessman, Waldo is best known at this point in his career for his furniture of natural materials such as tree stumps, branches, twigs—all on view in his West Los Angeles showroom. The small apartment he decorated for himself represents his statement about the "natural" design trend that he has successfully adapted to his own particular sensibility. Waldo as interior designer makes his—dare we say it?—bough in this issue. See page 138.

Refreshing a Small Space with Natural Elements By Aaron Denby



Waldo

It was cliché weather—cold and raining—in London when we visited Stanley Falconer's flat with our Contributing Editor/Photographer Derry Moore. Just the place to be in such weather: warm, small, welcoming but not cloying. "Un-decorated," the most difficult kind of decorating. Although seemingly artless, the knowing, authoritative hand is evident in every aspect of Mr. Falconer's apartment—if you look carefully. See page 142.

Country Look for a London Flat By Elizabeth Dickson



Falconer



Gorham Full-Lead Crystal Originals: a magnificent statement about you.

This is the ultimate in full-lead Crystal. Exquisitely hand-blown, deeply hand-cut for multi-reflected echoes of light that change in brilliance and beauty with your point of view.

Every diamond clear design is a Gorham Original—signed with the world-famous Gorham name that

has represented the pride of the silversmith's art since 1831. This same pride of craftsmanship is now equally cherished in Gorham Crystal.

Each piece is a magnificent statement about your good taste. And about you.

GORHAM DIVISION OF **textron** PROVIDENCE, R. I.



Gorham Full-Lead Crystal Originals, left to right: Chantilly, Bamberg, Cherrywood, de' Medici, La Scala.

unmistakably Gorham

ORIGINALS
IN STERLING,
CHINA, CRYSTAL
AND PEWTER

*Royal Lahaina,
the Newport
and home.*



Tropitone outdoor furniture is seen in the nicest places. Not the least of which ought to be yours. And not terribly expensive. Seven handsome styles. Eighteen smashing colors. One dollar the catalog. Tropitone Furniture Co., Inc., P.O. Box 3197, Sarasota, Florida 33578 or 17101 Armstrong, Irvine, California 92714.

tropitone
Tropitone Furniture Co., Inc.

Chicago, Dallas, Los Angeles, Miami, New York, San Francisco, Sarasota, Seattle

CELEBRATING OUR
43rd
ANNIVERSARY



MARBRO PRESENTS "ROC D'OR"

Alabaster, millennia in the making, a stone nurtured in the womb of mother earth—timely quarried and hand carved in a classic style to enhance the timeless natural beauty of the stone.

A gift from the past, fashioned today, a joy to behold—forever.

MARBRO ORIGINALS ARE AVAILABLE THROUGH FINE FURNITURE
STORES AND PROFESSIONAL INTERIOR DECORATORS

For pertinent details, please write Marbro Lamp Company, Executive Offices and Factory Showrooms,
1625 S. Los Angeles Street, Los Angeles, California 90015.

PERMANENT SHOWROOMS: Chicago, *Merchandise Mart*; San Francisco, *Western Merchandise Mart*;
Dallas, *World Trade Center*; High Point, *Southern Furniture Exposition Building*; Atlanta, *Merchandise Mart*.

FOREIGN OFFICES: Bombay, Copenhagen, Florence, Hong Kong, Lisbon, Madrid, Paris, Tokyo, Vienna.



GUEST SPEAKER

Victoria Victorious

By T.H. Robsjohn-Gibbins

ALERTED BY NEWS that seven entrepreneurs were grabbed in Houston, Texas for hawking seven fake Picassos at a price of one and a half million dollars, I laughed my head off. Well, anyway, a million dollars or so were saved—as they say in Texas, look after the millions and the billions will look after themselves—but how many other fake Picassos got away to spark the dreams of Southwestern hostesses believing that, given enough Picassos, they would be eligible for the Académie Française and a private audience with Stanley Marcus?

But for a roll in the aisles and aching sides nothing can top the frolicsome roundabout-face by the Museum of Modern Art in New York, which exhumed Victorian Beaux-Arts architecture in an attempt to prove America—and not the museum—has been caught unawares. One hesitates to think an institution as solemn as the museum hasn't the right to jilt a principle in an aesthetic emergency. But for decades every architect in America had his eager innocent nose rubbed with the museum-sponsored Bauhaus International Style, and multinational corporations had learned how to spell Le Corbusier and Mies van der Rohe in their brochures and bemused citizens had been lulled into equating high-rise building with progress. It is hilarious to think they will now have their bottoms spanked.

But in the art world of course the big, the really big moment of fun—frequently very like the great moment known as the transformation scene in British pantomime—is going on at sales of Victorian art in public auction rooms. If your nerves are jumpy, if you haven't smiled for years, go. Audiences who once sat on the edges of their seats watching abstract paintings with more make-up than silent movie stars, modern sculptured figures as spooky as Boris Karloff characters; mobiles as engaging as a toy department; welded steel plates recalling drafty moments of peephole-watching on a building site; are still sitting on the edges of their seats. But now passing before their eyes are swaggering hussars and corsairs of the Barbary Coast seducing country girls; Arab chieftains hunting on white Arabian horses; Eastern marketplaces; harem interiors with naked concubines bathing; studio interiors with naked models stretched on a settee; Ganymede carried aloft by a lusty Zeus; dreaming landscapes; naked adolescent girls bathing in a stream; and couples drunk on absinthe.

Why, one asks, has this panorama of a vanished sensual Victorian world suddenly *reappeared* and *awareness*

set hearts aglow, bodies a-tingle and made cries of "kitsch," "camp" and "sentimentality" by the modern art establishment a woeful cry from the past by modern art academicians who prefer kitsch, camp and sentimentality in a modern form—after all a perfectly valid preference? Eyes bored with sexless abstractions, however worthy, now refocus with a new sensuous tremor on the love life of immortals, houris in a sultan's palace and nymphs in a forest pool.

The comedy of our new art world is just warming up, and the future promises unlimited gaiety. As the new cataract of Victorian art inundates Europe and America and salvaging begins leaving the great nineteenth-century artists, sculptors and cabinetmakers

WILL ART DEALERS HAVE FIRE SALES OF MODERN ART?

available only to multimillionaires, what then? Will modern museum basements bulge with modern anachronisms? Will art dealers have fire sales of modern art? Will wealthy hostesses at dead of night haul down their waning status modernities and hang up Pre-Raphaelites, German Romanticists, Sargents and Bolidins? And will dowagers, snug within walls hung with blue-chip Victorian impressionist paintings, purr in chorus with their blue-blood Persian cats? And you might fill in your "conversation pit" as well.

Pondering the possibility all this may not happen, one can but remember that in the late 1930s the Beaux-Arts, endearing French academicians and sensuous Pre-Raphaelites lay unmourned in aesthetic cemeteries, and Art Nouveau, Tiffany glass, the 1925 Paris Exposition furniture and Art Déco—all now so fashionable because of their gaiety—were unnoticed in junk shops. Nor can one forget that while the voluptuous Paris opera house, Grand Central Station and the Chrysler Building were derided by the modern art establishment, Le Corbusier Bauhaus kneeling before the icy machine god as the giver of art and architecture were both enthusiastically hailed as the Second Coming.

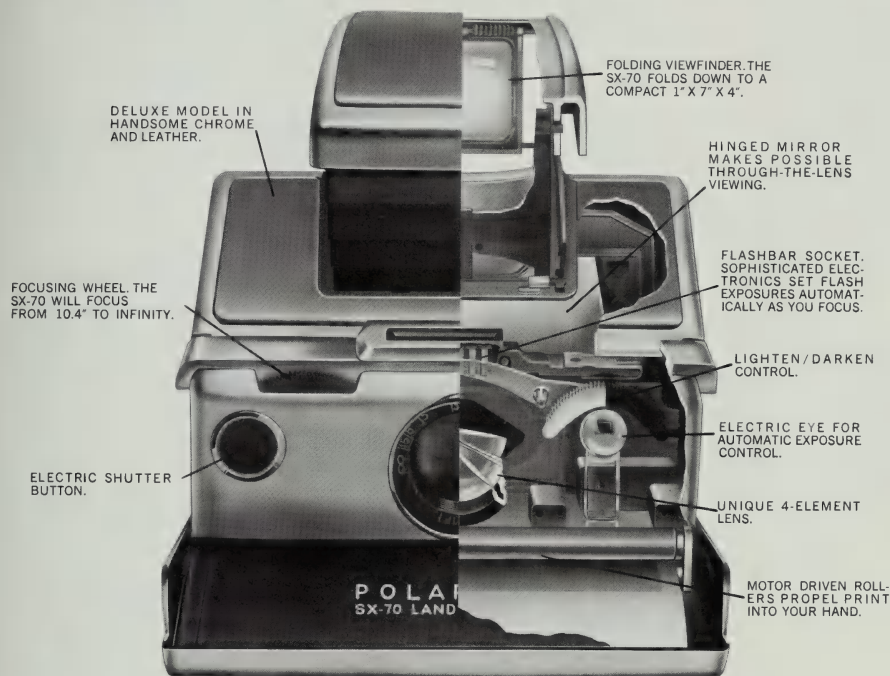
All of which was good—and God knows clean—fun at the time but nothing to compare with the new comedy of the arts running like a maiden aunt from frostiness to depravity. So hold onto your seats, art watchers one and all. The house lights are dimming and the show is going to be wild and screamingly funny with Toulouse-Lautrec madams, Delacroix lesbians, Gustave Moreau Salomes, Bouguereau sexpots and Victoria and Albert taking more curtain call than Callas ever did. □

Known as "the most literate designer extant," T. H. Robsjohn-Gibbins is famous for his witty and provocative books. He divides his time now between Athens and a Greek island, designing and/or writing.

Polaroid's SX-70:

Half the wonder is what it does.

Half is how it does it.



Half the wonder of the SX-70 is in the picture itself. Brilliant color photographs that develop in daylight, in minutes, before your eyes.

And half the wonder is in the camera. It is almost completely automated. Just focus, frame, and press the button. It will take the picture and hand it to you.

You can take a picture every 1.5 seconds for action sequences.

You can get close-ups from only 10.4 inches away.

With a simple close-up attachment, you can actually take a life-size picture of the works in your

watch from 5 inches away.

The camera is driven by a 12,000 rpm electric motor. It runs on a specially designed 6-volt battery built into every film pack.

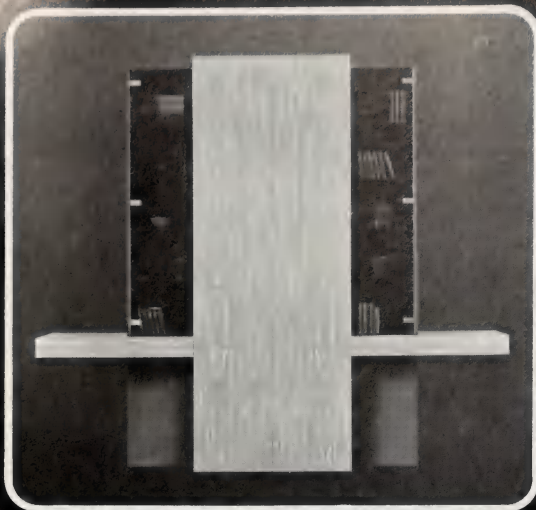
The lens aperture and shutter speed are set automatically for correct exposures—flash, natural light, or time exposures up to 14 seconds.

This single-lens reflex camera gives you the ease of through-the-lens viewing and focusing. The image passes through the picture-taking lens up to the viewer by a series of mirrors. The picture you

see is the picture you will get.

The SX-70 photograph itself is a 15-layer phenomenon that comes out hard, flat and dry. There is nothing to time, nothing to peel, nothing to throw away, nothing to do but watch it develop.

The deluxe SX-70 Land camera is the most revolutionary camera Polaroid has ever made. Inside, well over 100 inventions (each unique to the SX-70) function with but one purpose. To let you concentrate on the picture in your mind instead of the camera in your hand.



KAGAN

MIAMI • THIRTY NINE EAST INC.
DALLAS • HOUSTON • WAITMAN MARTIN INC.
SAN FRANCISCO • CONTEMPORARY DESIGNS INT'L

VLADIMIR KAGAN DESIGNS INC.
232 EAST 59 ST. NEW YORK 10022 212-371-1512

VLADIMIR KAGAN DESIGNS' ARTWORKS AVAILABLE THROUGH PROFESSIONAL DESIGNERS AND ARCHITECTS

THE HIGH RISE BATH



DESIGNED BY DOUGLAS KAHN, ARCHITECT. CARPETING BY OZITE.

Lifestyle '76. An elegant island bath dramatically interpreted in our richest, warmest, bathroom fixture color yet—Americana Brown. This easy-to-live-with new earthtone takes to almost any accent color. Makes perfect harmony with bone or beige. And it's beautifully at home in an apartment, country retreat or anywhere in between. The look is total elegance. You can have it now. Each fixture and fitting shown is available from your American-Standard plumbing contractor. You'll find him in the Yellow Pages. Whatever your lifestyle, we've got great ideas for you.

Please send me your complete Bathroom Planning Kit including the 192-page Homemaker's Guide. I enclose \$2.00.

Name AD 576

Address

City

State Zip

Mail to: American-Standard, P.O. Box 2019
New Brunswick, New Jersey 08903

 **AMERICAN
STANDARD**



RUSSELL LYNES OBSERVES

The Art of Trusteemanship

PHILIP JOHNSON, who has been a trustee of the Museum of Modern Art in New York, as well as its architect, for thirty-odd years, was asked by a reporter, "What do you look for in a trustee?" He replied, "Money."

The matter is neither quite so simple nor so sophisticated as that. Cultural trusteeemanship is a game played by the modestly well off (especially in smaller communities) as well as by the rich, and it cannot be possible that anywhere in the world there are so many cultural institutions controlled by trustees who are nonprofessionals as there are in the United States.

The original members of the boards of our cultural institutions (I speak principally of museums) were motivated by a desire to provide opportunities for their fellow citizens to enjoy and to be instructed and improved by the arts. There was, indeed, a strong element of piety and noblesse oblige in their formula for uplift.

The commercial benefits of culture have been equally in the fronts of many trustees' minds. A founder of the Metropolitan was at some pains to point out that "every nation that has tried it has found that every wise investment in the development of art pays more than compound interest." This at a time when "men of affairs and enterprise and executive ability [were] seldom interested in art, or marked by a taste and appreciation of the delicate interests of the beautiful."

As even a cursory glance at the rosters of cultural boards makes evident, a "delicate interest in the beautiful" among men of affairs and executives is, if not real, most certainly fashionable today. Indeed an overt concern with culture is as important to a man of social and professional ambition as belonging to the right clubs even if, for most of them, it is less fun. As the influence of men and women of affairs and social prominence has increased in the daily operations of the emporia of culture the resentment of the staff, whose hired help they are (and unfortunately they are often reminded that they are), has grown into a simmering warfare that now and then bursts into open combat.

It is not my intention here to dispute the issues of the rights of trustees versus those of the staffs who work for them but merely to define briefly the nature of some of the more common species of trustees.

Let us start with the most obvious category. It is likely to be true that the most useless trustees are those whose names appear on the letterheads of the largest number of institutions. They collect trusteehips the way little boys collect baseball cards as symbols of their status

They are asked to "lend their names" on the theory that when it comes to raising money the recipient of a mailed appeal will say to him-or-herself, "If Mr. Tycoon is interested in this, it must be worth supporting," or, on the other hand, "I guess this is something my name should be associated with." The best one hopes of such trustees is that they stay away from meetings. When they come, they feel called upon to make their presence felt and all too often display their ignorance of what was decided at the meetings they didn't attend.

The antithesis of this type is the one who has (or seems to have) memorized the minutes of all the meetings of the past decade and whose characteristic response to any recommendation is to say, "That was proposed be-

BEING IDENTIFIED ON THE RIGHT BOARD MEANS BEING IDENTIFIED WITH THE RIGHT PEOPLE.

fore and defeated," or, "That was tried ten years ago and didn't work." For this board member nothing changes—least of all his mind. What has or has not been is more important than what might or will be.

On all cultural boards there are members (usually a number of them) whose interest in the arts, like their eagerness to pretend knowledge of them, is inspired only by social ambition. Theirs is a sort of noblesse oblige in reverse. Being identified with the right board means reaching up to be identified with the Right People, and on many boards their coveted plum is the chairmanship of the benefit committee, which very nearly guarantees the appearance of one's picture in the local press often in the company of a tame celebrity. The male counterpart of this usually female member is the aspiring young businessman to whom an identification with culture is a mark of "a young man who's going places." His image is at stake.

The game of classifying the species and subspecies of trustees has almost infinite possibilities and variations. It would take a book (maybe I will take a book) to explore them. There are surely as many modest, effective, dedicated and generous board members as there are those whose public service is disguised self-service. And it is evident that without trustees, as our society is organized, we would be without museums and symphonies and opera and ballet and other arts besides. Quite possibly without the conflict between trustees and their hired professionals, who are by no means infallible, we would, in fact, find our cultural bodies dead on their feet, carrion for the Philistines. □

A New Englander graduated from Yale University, Mr. Lynes now lives in New York City and weekends in the Berkshires. He is the author of nine books and was formerly managing editor of *Harper's*.



Once you come to Almadén, you've come all the way.
Almadén California Champagnes. Blanc de Blancs, Brut, Extra Dry.

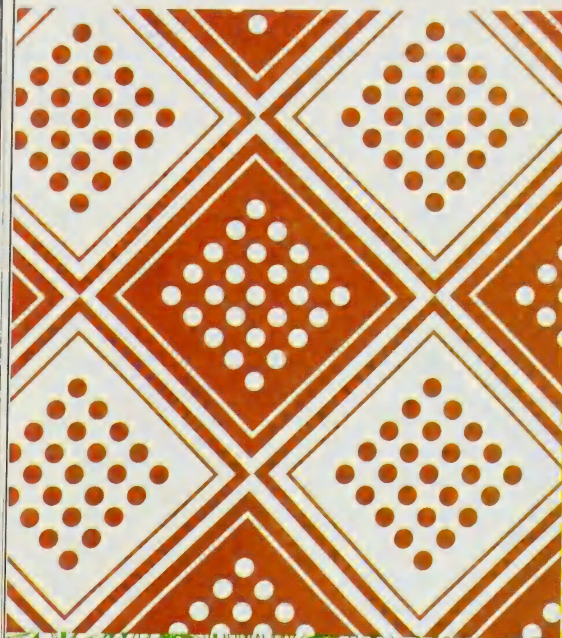


The Compatibles, a fresh statement in contemporary fabric design. A perfect mix-and-match in both design and color, each ideal for upholstery, bedspreads, wall coverings, draperies. 54" wide of 100% fine cotton with soil resistant finish.

Comes in 4 bold patterns,

as shown: Top left, Dominoes - top right, Chess - bottom left, Arbor - and bottom right, Checkers. Each pattern comes in 10 colorways that are coordinated with 40 solid color fabrics. Truly a collection compatible with today's informal living.

STROHEIM & ROMANN: 155 EAST 56TH STREET, NEW YORK; BOSTON; PHILADELPHIA; MIAMI; DALLAS; CHICAGO; LOS ANGELES; SAN FRANCISCO



CASA BELLA

Italian contemporary design.

INTRODUCES
ITS NEW COLLECTION



FURNITURE ILLUSTRATED
MANUFACTURED BY

VIVAL DEL SUD.


Available only to the trade at our showrooms: New York, 979 Third Ave., Chicago, 325 No. Wells St., Los Angeles, Pacific Design Center, Dallas, 1444 Oak Lawn Ave.
Houston, 170 Decorative Center, Atlanta, Decorative Arts Center, Miami, 133 N.E. 40 St., Philadelphia, The Marketplace
For further information call or write: Casa Bella, 133 N.E. 40 St., Miami/1801 Bay Rd., Miami Beach, Fla. 800-327-7517



INTERNATIONAL ART MARKET

The Secrets of
Commissioning Sculpture
By Howard L. Katzander

WOULDN'T IT BE FUN TO COMMISSION A SCULPTOR to create an outrageous abstract bronze, which would stand just behind the lily pond on your terrace, where it could be seen from inside, bathed in a mercury lamp glow? Or perhaps a monumental piece rising against the hemlock hedge by the pool—or a brooding personal household god to preside over the hearth? Something with significance just for you—and you could work with the artist until he understood exactly what was in your mind.

Wouldn't it? And if it worked, to be able to order a limited edition of small-scale replicas, a few inches high, that you could give on special occasions to very special friends as a reminder of good times in your home?

Ideas like this are receiving more and more currency among collectors (those with the currency to carry them out, obviously) as the importance of original sculpture in rounding out a collection grows. But where do you start?

Last winter a major one-man show of abstract sculpture by Fritz Bultman opened at the Martha Jackson Gallery on West 57th Street in New York. Since Mr. Bultman accepts commissions (as do most sculptors), creates pieces for indoors and out and works on almost every conceivable scale, his show seems a perfect frame on which to lay out the sample steps involved in having a work of art tailored to fit your chosen setting.

Fritz Bultman is an abstract-expressionist sculptor with roots in surrealism. He utilizes bronze techniques dating back five millenia to produce works in a contemporary mode. He studied at the New Bauhaus in Chicago as well as with Hans Hofmann, and his work is in the collections of the Whitney Museum of American Art and the Berkeley Museum of Art, as well as in other public collections. By preference he works in bronze, scaled from as small as eighteen inches up to ten feet and more.

While he is one of the leading sculptors of the country, he offers a good example because his work does not command the fees of, say, a David Smith or a de Kooning. A major commissioned work by Bultman, standing six feet high from the ground, including the base, would cost approximately thirty thousand dollars. Roughly ten percent of that sum represents the cost of the base and the incidental costs of moving and installing the finished piece of sculpture.

The remaining \$27,000 can be divided into three equal parts. The price of casting the bronze would take one portion: \$9,000. The other two parts would go to the sculptor and to the gallery as its commission. The commission could be as much as 50 percent. The artist's

fee, in that case, would be \$9,000.

Your negotiations will start with the gallery that represents the sculptor you have chosen. The choice would, of course, be wide. Most galleries representing contemporary painters also represent contemporary sculptors—galleries like New York's Marlborough, Fourcade Droll, Borgenicht, Leo Castelli, Acquavella and Randall. A contract would be drawn up with the gallery, usually in two sections. The first covers the creative concept. It provides generally for a fee of 10 percent of the estimated total cost, which again is governed by the size of the finished piece. In our example of a \$30,000 commission, the preliminary fee would be \$3,000. It would require that the sculptor visit the proposed site; he

YOUR NEGOTIATIONS START WITH THE GALLERY THAT REPRESENTS THE SCULPTOR YOU HAVE CHOSEN.

would probably wish to photograph it from various angles. The sculptor then will discuss your ideas of the kind of effect you are seeking and make a plaster maquette expressing your ideas.

If the client agrees to proceed to the second step on the basis of one of the maquettes, the 10 percent preliminary fee is absorbed into the overall cost. If he decides not to go ahead, the sculptor makes a bronze cast of the maquette for the client, in consideration of the 10 percent preliminary fee, and he is released from the remainder of the contract. The original plasters of the maquettes always remain the property of the sculptor, as part of his oeuvre.

If you should fall in love with a piece in a gallery show and want a duplicate for your collection, chances are it would cost as much as commissioning a new piece. The foundry cost would certainly be the same, varying only to the extent that inflation may affect such operations. Each piece cast requires the same amount of work in the foundry to make molds for the lost-wax process—a complex procedure that is almost unchanged since the first such casts were made five thousand years ago.

Bultman and many other American and European sculptors have their bronzes cast by the Modern Art Foundry in Astoria, Queens, on the shores of Long Island Sound. It is the largest foundry in the country, set in vast, sepulchral rooms crammed with plaster models.

Like most sculptors who use the lost-wax process, Fritz Bultman works side by side with the foundry staff, most of whom are Europeans. When a cast is made it generally is done in pieces; they must be welded together so skillfully that no seams are visible. The sculptor then works over the piece with files, until it is to his satisfaction, after which the patina is applied.

At that point, it is ready for your setting. □

*The 1976 Thunderbird.
Could it be the best luxury car buy in the world?*

The Private World of Thunderbird includes standard features like automatic transmission, power front disc brakes, power side windows, solid-state ignition. Not to mention air conditioning, vinyl roof, steel-belted radials and split bench seats. In addition there is an impressive list of added comforts and conveniences available to choose from.

Enter the Private World of Thunderbird for 1976.



Shown: 1976 Thunderbird with optional Bordeaux Luxury Group, WSW tires, Moonroof and Convenience Group.

The closer you look, the better we look. See your local Ford Dealer.

THUNDERBIRD

FORD DIVISION



Clean plus.



Whirlpool smooth top ranges are dedicated to this simple belief. The less you have to worry about cleaning them, the more you'll enjoy cooking.

Consider the cook top. Beautifully patterned. And since it's a single, smooth ceramic surface, beautifully easy to clean.

Consider the oven. Continuous cleaning. Specially formulated porcelain-enameled walls clean themselves as you bake (spillovers should

be wiped away). No special high heat cycle required.

And there's more. Cabinet-Mate™ design, Mealtimer™ clocks, adjustable broiler controls. On conventional models, Spillguard™ tops and lift-up tops for easier cleaning. And, most important, cooking and broiling that measure up to your skill as a cook.

We'll say it again. "Clean plus." That's what you get in a Whirlpool range.


Whirlpool
Home Appliances

We believe a home can be beautiful.

Jean-Paul Loup proudly presents
"THE CANDY STORE"



Limited Edition: 300
 Actual size 29" x 22"
 On Velin D'Arches
 \$150.00

an original
 lithograph by
**WILLIAM
 NELSON**

Perhaps once in a lifetime a collector has the pleasure and opportunity of acquiring a work by a young giant! That is why Jean-Paul Loup is proud to make this exclusive offering of William Nelson's "The Candy Store".

Although only 32 years of age, Nelson already ranks with Wyeth and Rockwell as one of the leading American realists.



- Appointed official artist for the 1976 Olympic Games held in Innsbruck and to be held in Montreal.
- The only artist to have had a private showing in the Caucus Room of the U.S. Senate.
- Works in the permanent collections of The National Gallery of Art, Washington D.C. — The Smithsonian Institute — The Field Museum and Chicago Historical Society and many others.

"The Candy Store" captures a nostalgic moment of Americana with a timeless, universal appeal. In this work Nelson not only reported what he saw, he shares with us what he felt. And that is what excellence in art is all about.

"The Candy Store" is a work of art you can proudly display in your home or office. And it's more! Because of the ever-growing popularity of Nelson and the ever-increasing demand for his work... "The Candy Store" offers excellent investment potential.

Available only from Jean-Paul Loup:

- 300 original lithographs on Velin d'Arches (rag paper). No

artist's proofs were produced.

- Every step in the creation of this edition... from etching of the plates to mixing of the colors... was personally supervised by the artist.
- Each lithograph has been signed and numbered by the artist, and is accompanied by a certificate of authenticity signed by Jean-Paul Loup.

The price of "The Candy Store" is \$150 (including all shipping, handling and insurance charges).

If you are interested in acquiring this magnificent lithograph, please send your order as soon as possible.

Jean-Paul Loup

Editor of Art-Limited Editions

400 Lathrop Avenue

Post Office Box 216

River Forest, Illinois 60305

Please send me the original lithograph "The Candy Store" by William Nelson.

- ☐ My check or money order for \$150 is enclosed
- Please charge my ☐ American Express ☐ Master Charge
- ☐ Bank Americard ☐ Diners Club

Account Number _____

Expiration Date _____

Signature _____

Name _____

Address _____

City _____ State _____ Zip _____

*Illinois Residents add 5% sales tax.



INTERNATIONAL ANTIQUES

Creating an Authentic
Bicentennial Drawing Room

By Marvin D. Schwartz

FURNISHING A PARLOR OR LIBRARY to look as if it had been taken from a Philadelphia townhouse where a group of the Signers of the Declaration of Independence might have met is a challenging but not impossible project. It could be done for as little as furnishing any room with antiques—say, for about \$25,000 or, to make it splendid, \$200,000 might well be necessary.

As the largest city in the American colonies, Philadelphia had the craftsmen to provide elegant furniture. Although these same cabinetmakers produced simple furniture, and austere households were filled with plain pieces, a number of affluent Philadelphians preferred the beautifully carved and ostentatious efforts that made cabinetmakers like Benjamin Randolph, Thomas Affleck and William Savery famous. Since the 1920s, collectors of American furniture have been willing to pay a premium for the rarest and best Philadelphia cabinetry.

One of the greatest pieces made in Philadelphia was discovered in California not too long ago. It conforms to a Thomas Chippendale design, but it is done with a Philadelphia interpretation, discernible immediately in the carving. The motifs are as elaborate as the original design, but they are executed with a distinctively heavy hand. This example, a secretary (it was called a desk and bookcase in the eighteenth century), bore a price tag in excess of \$250,000 when it came to be sold by Bernard and S. Dean Levy of New York. Despite the reports of new highs, there is still Philadelphia furniture available at prices approximating European furniture.

The room in question should be typical of the small parlors and libraries found on the second floors of townhouses in the neighborhood of Independence Hall. It should be about twelve by fifteen feet. The purist might introduce a paneled wall with a fireplace and have either a chair rail or wainscoting to the height of a chair rail around the rest of the room. Window treatments and upholstery should be in large floral patterns.

Since the perfect secretary for the room is rare indeed, it would be logical to make a compromise. A slant-topped desk with fluted columns at the front corners and attractive graining would look right with the proper looking glass above it. Israel Sack of New York has the perfect desk for a trifle under \$10,000. The same dealer also has a Signer's chair for \$18,000 that would be appropriate in front of it. Less functional but more decorative, a Philadelphia highboy with elaborately carved shells might look well. (Although the highboy is considered a bedroom form, there seems to be evidence

continued on page 26



MAHOGANY PEDESTAL DESK, EARLY NINETEENTH CENTURY.
MEASURING 54" X 29" X 29" HIGH.
\$2,750.00

BLACK LACQUER SIX-PANEL SCREEN
MEASURING 7'6" HIGH, EACH PANEL 21 1/2" WIDE.
\$10,000.00



226 S. EUGENE ST./GREENSBORO, N.C. 27401
135 WORTH AVE./PALM BEACH, FLORIDA 33480
349 FULHAM RD./CHELSEA, LONDON S.W.
(CABLE ZENDEC)
MEMBER A.I.D.—I.D.A.



A new, intriguing collection of Dhurries from India. This splendid hand-woven Dhurrie is "Lindsey." It is part of a group comprising eight themes. They are conceptually exciting and woven under total quality control conditions. Available in four standard sizes and colors. Also in custom sizes and colors. On display at all showrooms. © 1975



The Design Tower

Patterson, Flynn & Martin, Inc.

950 Third Avenue, New York, N.Y. 10022 (Corner of 57th Street) Tel. (212) 751-6414,
Chicago: 404 North Wells Street Tel. (312) 644-3280

Los Angeles, San Francisco, Dallas, Houston, Texas, Philadelphia, New Orleans, Boston, Atlanta, Washington, D.C., Palm Beach, Miami

PLANTERS:

You'll find them at Mandarin
in porcelain, brass or wood.



The perfect compliment to grace the wide variety
of our English and Oriental Antiques.

MANDARIN ANTIQUES, LTD.

812 West Pine St., Farmville, North Carolina 27828 (919) 753-3324
9:00-5:30 **WHOLESALE & RETAIL** Mon.-Sat.

INTERNATIONAL ANTIQUES

continued from page 24

that several prominent Philadelphia houses had elaborate highboys in parlors.) The top-priced examples look best, but even a \$50,000 example could look right.

To suggest the richness of Philadelphia design in 1776, it might be a good idea to look for examples that suggest those three styles mentioned by Thomas Chippendale in *The Gentleman & Cabinet-Maker's Director*: French, Chinese, and Gothic. By French, Chippendale referred to anything Rococo. The Chinese might emphasize elaborate fretwork, pagoda toppings for chairs, and straight legs. Pointed arches were the major sign of the Gothic.

A desk or highboy might well be flanked by Pembroke or card tables with straight legs. An example with molded detailing (possibly the work of Affleck) is in the

COLLECTING AMERICAN FURNITURE IS A CHALLENGE— SO MUCH OF IT IS RARE.

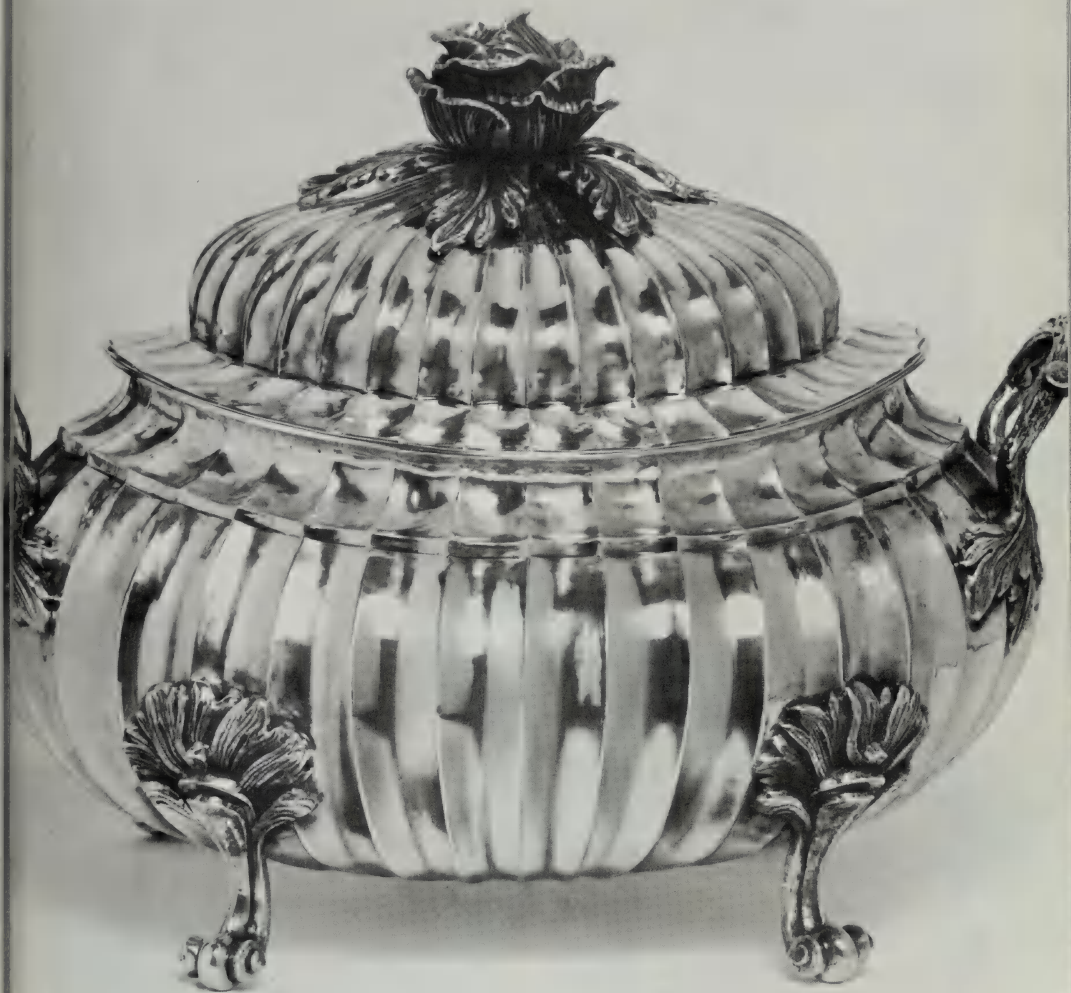
Israel Sack showroom in New York at a cost of \$14,500.

Logical pieces for the room would also include a few chests of drawers on simple bracket feet. These are made of handsomely grained mahogany and have bright brass drawer pulls. The best are not easy to find but have chamfered corners with fretwork applied. The lucky collector will find the rare type and willingly pay \$30,000 or more—or settle for the simpler at about \$10,000. Collecting American furniture is a challenge.

Chairs are another important factor. Eighteenth-century inventories list more chairs than would be used today. Nevertheless, six are a minimum. While the most elaborately carved may go for \$50,000 (as recently happened at Sotheby Parke Bernet), a set for \$40,000 would be a fine representation of the Philadelphia Chippendale style. The more elaborate are higher, but many single chairs with respectable detailing sell for prices that range between \$3,000 and \$4,000.

The pre-Revolutionary room will, of course, have pictures. Portraits are ideal, but if they are over the budget, it is possible to use mezzotints, since they were popular in the eighteenth century. Many Philadelphia houses had their walls covered with mezzotint reproductions of old masters that look well when framed simply. Portraits of famous people were another subject of prints that people hung in the eighteenth century.

It might indeed be difficult to find all the accoutrements for a 1776 Philadelphia drawing room. However, with a decent bank account, good shoes and a careful eye, there will be no problem finding the proper furniture in the East. New York, Pennsylvania and Connecticut dealers all have valid suggestions to make. And with persistence (including, perhaps, introductions to descendants of old families) it is possible to recreate a similar room in any part of the United States. □



BUCCELLATI

The design and workmanship of Buccellati. This sterling silver tureen was hand raised once only in the enormous size of 17" (handle to handle). The price is \$7500. Major credit cards accepted.

BUCCELLATI, JEWELER & SILVERSMITH 703 FIFTH AVENUE, NEW YORK, N.Y. 10022 (212) 755-3253

"The soul of the apartment is in the carpet"



An antique Chinese carpet measuring 15.2 x 9 of superlative elegance and sophistication. The absence of design, as well as color, makes this piece an eloquent example of understated simplicity. The dominant color is bone with accents of Tobacco brown and pale apricot. The scattering of floral and leaf-like devices over the ground of the carpet, give a Matisse-like quality to the design.

This gallery features an eclectic array of room-size carpets of outstanding merit in Oriental, European, Khelim and Dhurrie weaves.

Doris Leslie Blau

Antique and exemplary Carpets and Textiles.

15 East 57th Street / New York, N.Y. 10022 / 212-759-3715

A Dealer Interested in this Art Form in America



DESIGN DIALOGUE

An Interview with Aldo Cipullo

By Francesca Stanfill

THE LIGHT FILTERING THROUGH Aldo Cipullo's apartment on Central Park South is not the steely New York sort. Amber and illusive, it leads one to suspect that it, like Mr. Cipullo, must be a Roman import.

A blond green-eyed Italian, he is a Coty Award-winning jewelry designer best known for the "Love Bracelet" he created while at Cartier, and for the sleek, hardware-inspired jewelry that became his signature: necklaces, chains and pendants shaped like gold and silver nails, bolts and screws. Today, Mr. Cipullo counts furniture and fabric design among his future projects.

"I was not born a prince to a villa," he says, entering the living room. Arriving in New York from Rome, he settled on a former dentist's office and transformed it into a serene white-walled grotto with deep Tuscan colors, exotic plants and eclectic finds from galleries and antiques shops. Caucasian rugs are scattered in a corner by a sea of terra-cotta cushions; a William Copley floats on one wall like a steel gray cloud, while on another, a spotlighted African mask peers from behind a ficus. An eighteenth-century Venetian chair flanks Mr. Cipullo's latest design: a glass-topped dining table supported by four gleaming brass "nails." Opposite the plump Chesterfield sofa where he sits, an Art Déco table from the French liner *Normandie* is piled with books on photography, clocks and the artist Magritte. The effect is one of a cozy, highly personal retreat.

But for the designer, who admits he is "always trying to analyze," the apartment is more than a tranquil hide-away. It represents a constant source of ideas.

"My apartment will never be finished," he says. "The moment you finish an apartment, you're a person with no life, no creativity. I'm in transit right now and, as my mood changes, my designs in jewelry will change and so will my apartment—in a subtle way."

When, in fact, he worked as an apprentice designer of Baroque jewelry at David Webb and Tiffany, his former apartment echoed the ornateness of his work.

"I had just come to America and was still glued to my old habits," he explains. "I had a tiny apartment with heavy curtains, silk on the walls—typical!—and lots of Baroque Venetian furniture. And a lot of bric-a-brac. On each trip I took for Tiffany, I always went to the flea markets, bringing back bags of knickknacks. Then one evening at dinner I looked around, got up from the table, took down the curtains, and put all the knickknacks in a box. It was a change in my life." He went to Cartier soon after this, where he began designing

continued on page 30



It's a terrific ovens.

This handsome trio of energy-saving ovens gives you the best of all possible cooking worlds. A Microwave oven for meals in minutes. A Stay-Hot oven for keeping food crisp or moist, without overcooking. And a Self-Cleaning oven for conventional cooking. The total system for the total cook. Designed to be the focal point of the finest kitchens. A more complete triple oven system cannot be purchased. That should come as no surprise since Thermador created it. For more information contact:

Thermador

For complete warranty details on this or other Thermador products, see your dealer or write Thermador, 5119 District Blvd., Dept. 1, Los Angeles, Ca 90040.

Eastern Zone Office:
615 Sherwood Parkway,
Suite 6A, Mountaineer,
N.J. 07962 •
1201 • 233-5432





The APACHE

by Joe Ed Johnson

From our Western Indian Series, this 18" bronze ruggedly displays the neverending strength and spirit of THE APACHE. The color tones provided by the rich natural patina of the bronze enhances any setting.

A limited edition of 50, cast thru the lost wax process.

Write for our illustrated brochure

Where The West Begins

P. O. Box 6443 • Fort Worth, Texas 76115 • 817/333-86

DESIGN DIALOGUE

continued from page 28

the clean-lined jewelry that became his trademark.

"I am always trying to analyze. Each room is a reflection of my personality. The studio is my brain, the living room my aesthetic, the bedroom the womb."

And the kitchen? "My heart," he laughs. Its mood is earthy, warm and Roman. The floor is tiled in slabs of terra-cotta; plump copper pots hang from the ceiling, and baskets dot the country table. Two doves—Giulietta and Romano—coo in a rough-hewn cage. "It's like an escape to the country, but all you do is cross from one room to another," says Mr. Cipullo. "It's very interesting to see how people react to a room. If I have a dinner party in the dining room, it dictates a certain formality. On the other hand, the kitchen is much more relaxed.



Cipullo's nail table combines glass with brass for a clean sweep of timeless function, fine decoration and design that transcends an era.

People wander in while I cook and watch."

What prompted Mr. Cipullo to try his hand at furniture design? "All design is linked together," he says. In fact, he studied architecture two years at the University of Rome. He hopes to have a show of the twelve furniture designs at a gallery this year and intends to market them as "signed and limited numbers, like sculpture." It is an intriguing idea.

"I wanted to design contemporary furniture of quality," he explains, adding that Empire is among his favorite styles and Le Corbusier his favorite designer. "Since my trademark for jewelry was nails and screws, I did this table with four nails as legs. It's something from our decade, and yet it's timeless. It's very modern and unusual, but simple at the same time. Look how well it mixes with the Empire secretary and the Louis XIV chair. One mistake made today is thinking you have to change everything to go with a piece of modern furniture. You should be able to mix good designs."

What has been the most challenging aspect of the move from jewelry to furniture design? Here, Mr. Cipullo's earthy side—the kitchen versus the living room—seems to win over his analytical, aesthetic nature.

"The most challenging part? Knowing I can have people sit around that table and not have it collapse while I'm in the kitchen!" □

IT'S NO SECRET THAT
PHYLLIS MORRIS
RULES THE REALM OF
PRIVATE LUXURY.

She creates and manufactures
hundreds of spectacular designs
like the King Henry VIII Bed
Consulate Credenza, St. Regis Candelabras,
Consulate Night Stands, Della Robbia Mirror.
Delivery is six to nine weeks
so luxury lovers the world over.

PHYLLIS MORRIS,
SECRET TRADE SOURCE.
LESS AND LESS A SECRET
YEAR AFTER
EXTRAORDINARY YEAR.

Phyllis Morris

ORIGINALS

8772 Beverly Blvd., Los Angeles 90048
PHYLLIS MORRIS SHOWROOMS

• Home Offices / Contract Division

Los Angeles • Las Vegas
Minneapolis • New York
Philadelphia / Market Place

Denver • Dallas • Atlanta
Miami • San Juan, Puerto Rico
San Francisco / Showplace Square

New DESIGN DIRECTORY available



Monumental.

A monolith of marble carved to an ellipse and cradled in a sheath of stainless steel to shape a modern sculpture as useful as it's handsome.



Sherle Wagner

60 E 57 St., N.Y., N.Y. 10022, Plaza 8-3300

For Illustrated Catalogue Send \$5 to Dept AD

WHEN YOU SPEND \$10,000 FOR A CAR, YOU SHOULDN'T BE AFRAID TO DRIVE IT.

Any man who has traveled the highway to success shouldn't feel he has to detour around potholes.

Yet it seems many big, expensive cars today are better prepared for country club driveways than city streets and back roads.

The elegant new Volvo 264 is not your commonplace rich man's car. It offers more than luxury. It's engineered to afford you the privilege of abusing it.

A new front suspension combining springs *and* struts absorbs jolts and increases stability by reducing roll.

Thousands upon thousands of spot-welds (each one strong enough to support the entire weight of the car) fuse body and frame into one solid, silent unit.

The Volvo 264 is extremely agile. A new light alloy, fuel-injected overhead cam V-6 cuts weight. (The 264 is 1,100 pounds lighter and almost a foot shorter than the new "small" Cadillac Seville.

Not to mention almost \$4,000 smaller in price.)

The 264 GL is also the most lavishly equipped Volvo we make. Leather everywhere you sit. A heated driver's seat. Power front windows. Sunroof. And air conditioning.

So if you're thinking about buying a luxury car, give some thought to the Volvo 264.

You've worked hard to afford the best. You deserve a car that can take the worst.

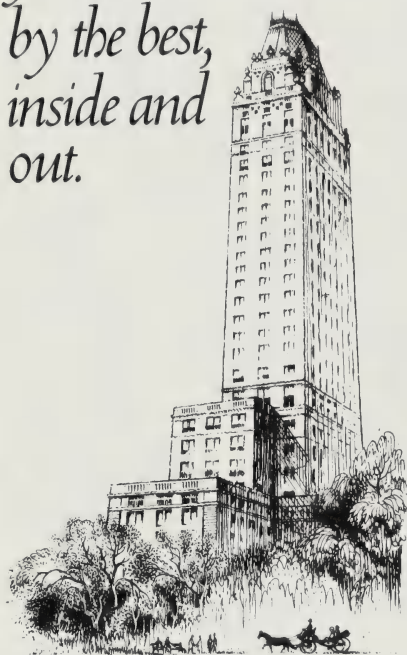


VOLVO 264

The car for people who think.

© 1976 VOLVO OF AMERICA CORPORATION. LEASING AVAILABLE.

New York's Hotel Pierre....where you are surrounded by the best, inside and out.



Overlooking Central Park. The hotel in the European tradition of excellence and personal service.

For reservations and information call
212-838-8000.



The Pierre

FIFTH AVENUE & 61st STREET • NEW YORK, N.Y. 10021

MANAGED BY TRISTAR HOUSES FORTÉ LTD.



TRAVEL

Passport—Country Inns, Quaint
Museums and Floating Luxury

England

La Croisette, a fairly new seafood restaurant, is full every night probably because it is one of the best French restaurants in London. The fresh catch is flown in from Boulogne and is prepared simply rather than in a pretentious continental way. The owner, Pierre Martin, was at Fouquet's in Paris for fourteen years and has brought with him an agreeable team. Telephone: 373-3694.

Royal Crown Derby maintains a museum, on Osmaston Road in Derby, of its china dating from 1725. On the first Tuesday of each month, you may bring old pieces of Derby for identification by the museum's curators. Dates are sometimes altered, so a check by telephone is advisable. Telephone: Derby 47051.

French Canal Barges

Although barging in the French canals, as through England, has become increasingly popular, the barges themselves are not always easy to find. The owners often live on board and are by and large an elusive group. Travel agencies are reluctant to handle charters because they represent relatively little business compared to other aspects of the travel industry. Then too, most boat owners prefer to make their own arrangements directly with the person who wishes to charter.

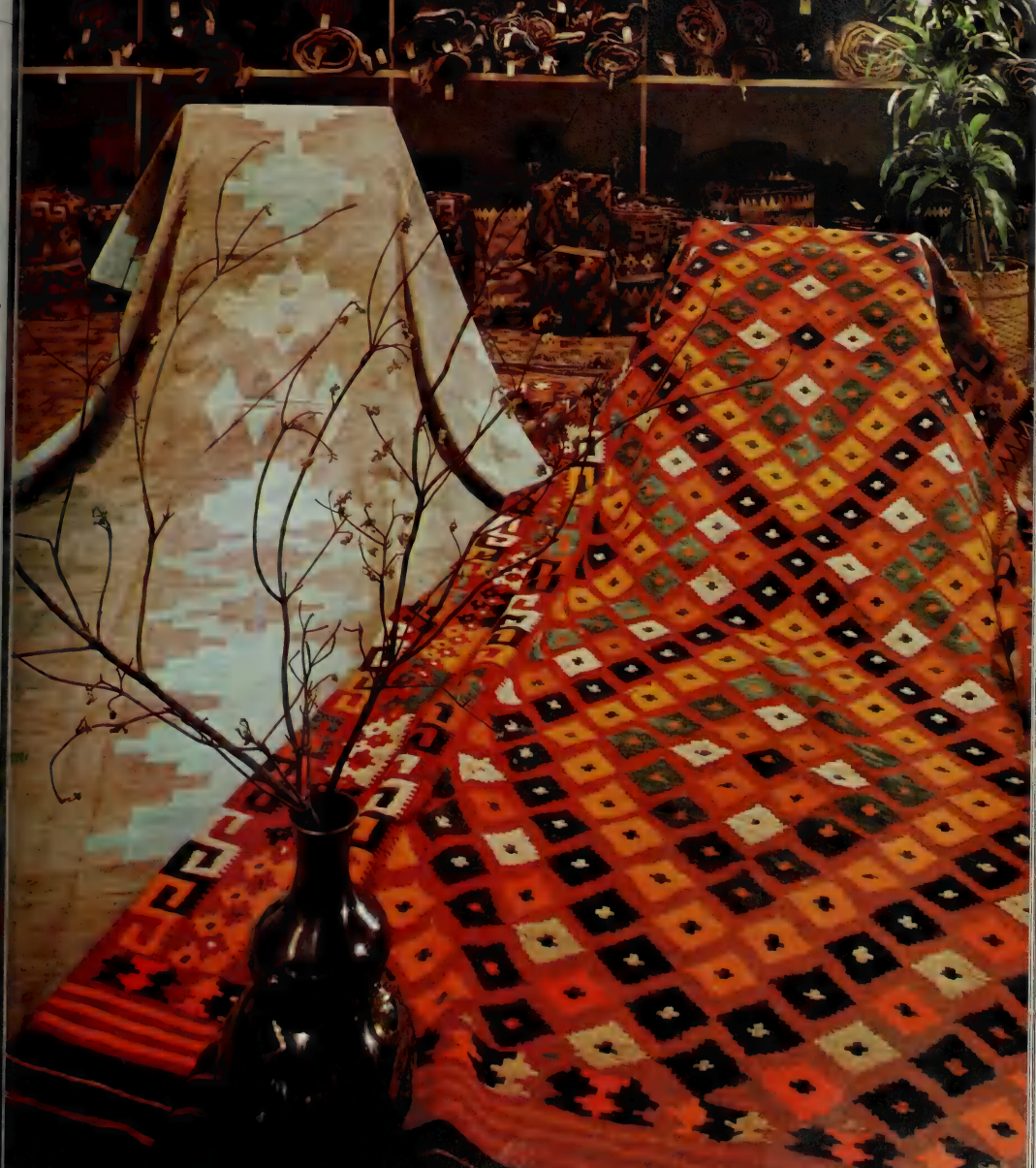
Without question the most elegant barge in Europe today is the *Princess*. Fully air-conditioned, it offers complete comfort with five large staterooms, each with a private bath and plenty of closet space. The large saloon, designed with comfortable seating for a dozen or more, opens to an outside deck for overflow space.

The *Princess* is available for charter in all European areas. The pleasant and thoughtful crew, captain, first mate, chef, steward and housekeeper coordinate well in planning and expediting trips. Contact Bert Kaudern, Sovereign Transportation, 1345 Avenue of the Americas, New York 10019. Telephone: 212/765-3000.

The *Alquin*, in the champagne-and-caviar category, offers living and day quarters on one deck, sleeping cabins for seven guests below. With a crew of five plus the owner, Ernest Swigert, it offers a wide charter range navigating extensively on the Oise, north of Paris; the Canal des Ardennes, toward Belgium; on the Loire; the Saône in east-central France; the Canal du Centre, south of Dijon and into Holland and Germany. The season is May into October. Write Holt Travel Service, 12, rue du Helder, 75009 Paris, France. Telephone: 523-0795.

The ninety-six-foot *Wirreanda* was built in Holland

continued on page 32D



HARMONY CARPET®

DHURRIES & KILIMS

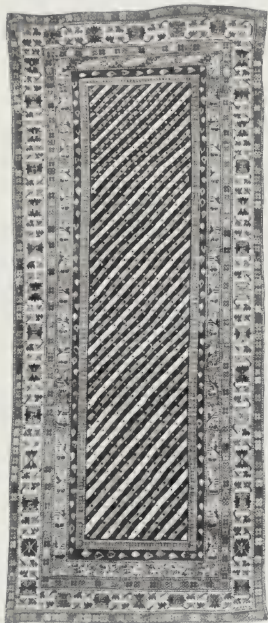
America's largest collection of antique and semi-antique
Oriental, Caucasian, and European rugs.

979 THIRD AVENUE • NEW YORK CITY 10022 • (212) 355-6000

CORNMACK & CO. • BOSTON: GEORGE & FRANCES DAVISON • CINCINNATI: CONTEMPORARY CONCEPTS • CHICAGO: MINNEAPOLIS, ST. LOUIS & MILWAUKEE: WATSON SMITH • DALLAS, HOUSTON & NEW ORLEANS: GERALD HARGETT, INC.
DETROIT: THOMAS LOVETT • HONOLULU: STEPHEN McCLARAN • LOS ANGELES: BOBBI SCOTT BROWN • MIAMI: BERVEN CARPETS • PORTLAND: WAYNE MARTIN • SEATTLE: SIEGEL GOLDMAN

Oriental Rugs

NEW, SEMI-ANTIQUES AND ANTIQUES
FOR THE DISCRIMINATING . . .



Rare 18th Century Daghestan
8'6" x 4'6"

with its unique field of diagonal color bands
and characteristic multi-stripe borders, including
the traditional "crab" and 8-pointed star patterns;
ivory, gold, rust, dark and light blues.

WE ARE CONTINUALLY ADDING TO
OUR EXTENSIVE COLLECTION OF FINE ORIENTAL RUGS.
PLEASE CONTACT US FOR YOUR SPECIAL NEEDS.

Fred Moheban Rug Co.
DIRECT IMPORTERS

295 FIFTH AVENUE • 6th FLOOR • NEW YORK, N.Y. 10016
(212) 725-2076 • 725-2077

TRAVEL

continued from page 32B

five years ago to the precise specifications for barging in comfort and convenience. There are three guest cabins, all doubles, each with a private bath. With excellent meals, separate dining and lounge/library saloons, it is virtually in the same class as the *Alquin*. The boat navigates chiefly on the Canal de Bourgogne which crosses the hill country of central France into Burgundy; and the Canal de l'Est which climbs from the Saône Valley through the Vosges Mountains into the valley of the Moselle. Guests are met at the nearest airport or train station and are driven directly to the boat by a chauffeured car which is also used for side trips. This comfortable barge also uses the Holt Travel Service as its exclusive agent.

Switzerland

There is a new museum in Switzerland that is quite out of the ordinary and one that most travelers have not yet discovered. It is the International Museum of Horology, at La Chaux-de-Fonds, and has without question the world's most comprehensive collection of time measures, from sun dials to atomic clocks. In addition to its antique collections, the museum also features a special display of exemplary present day watches: the world's flattest, smallest, most expensive and so forth. The museum is also a center of research and training.

Another attraction to visit is a château in the tiny town

GUESTS ARE MET AND DRIVEN TO THE BOAT BY CHAUFFEURED CAR.

of Coppet, 10 kilometers from Geneva. Home of the exiled Madame de Staël, the château was a gathering place for Europe's intellectuals in the early nineteenth century. Most of her furniture and other belongings are still around, in a slightly neglected state, which gives the château a comfortable lived-in look.

And there is a country inn, the *Gasthof Adler*, and although a little remote, about 20 kilometers from Zurich, it is well worth the trip. The building is a beautiful house constructed in 1748 with heavy beams and is now furnished in rustic antiques. Food and service are outstanding and you'll find many old Zurich specialties that are virtually nonexistent elsewhere. Even the well-known regional dishes, such as cut veal in cream sauce or calf's liver on a spit, are different and seem more delicious here. The rich cherry dessert is recommended and so are the local wines, such as a light red Schloss Teufen, that come from only a few miles away. Reservations are advisable. Telephone: 96-21-12. □

Edited especially for the readers of *Architectural Digest* by *Passport*, the monthly travel newsletter, which can be obtained on a subscription basis by writing to 20 North Wacker Drive, Chicago, Illinois 60606.

A Timeless Work of Art in Bronze and Pewter by Philip and Kelvin LaVerne



Chi-Liang Table
22x49

Delicately chiseled bronze, inlaid with pewter—
depicting the Gods of Heaven and Earth united with
the River of Life.

Buried in earth to attain natural patinas, this
functional sculpture is an exciting version of an
ancient Oriental theme. The multi-level surfaces add
a new dimension for an elegant environment.

For the discerning collector of the 20th century.
To be cherished by future generations.

Not negotiable unless signed by Philip and Kelvin LaVerne

Philip LaVerne Galleries, LTD.

46 EAST 57 STREET, NEW YORK, N.Y. 10022 • (212) PL 2-2090

For illustrated brochure send \$3.00 to Philip LaVerne Collection, 46 East 57th Street, Dept. B, New York, N.Y. 10022



INTERNATIONAL PROPERTIES

Pleasures and Palaces

By June R. Gader

"ON THE FIRST OF MAY, IT IS MOVING DAY..." so the Rodgers and Hart song goes. And if there is something about this time of year that makes you yearn for greener, or at least different, pastures, take heart. There are some very special properties available this month: one, perhaps, just the stuff of which your dreams are made.

Puerto Vallarta

Like the prow of a treasure ship, the brick-paved lower terrace of *Casa Consuelo* reaches out from a bluff over exclusive Banderas Bay toward the distant Pacific. Just above, as secure as a *señorita* behind the skirts of her *dueña*, the open dining room enjoys the same view, yet is protected by a sloping roof, curling iron railings, the warmth of a corner fireplace. Typical of many Mexican *casas*, the entire house reflects this duality of character: part of it drawing inward toward the secluded central courtyard with its wishing well, antique fountain and masses of tropical flowers and trees; part of it leaning outward toward the temptations of view and sea.

One of the delights of this eight-room, three-level house is that it is beautifully traditional, yet offers many surprises. The grace of archways and wrought iron, the cool naturalness of tile and brick floors and airy beamed ceilings, the pleasant contrasts of blazing white stucco, heavy carved wood, insets of handpainted Puebla tile, rosy tile roofs—these all are expected pleasures. Unexpected, as you descend a walkway through tropical gardens, is the sudden appearance of a regulation-size tennis court with high-intensity lights for night play; and a few steps lower down, the large mosaic tile swimming pool with its own entertainment center, including kitchen and bar, dressing rooms, showers, baths.

Casa Consuelo has every modern convenience, including a water-purifying system, all-electric kitchen, many utility and storage rooms, a two-car garage. But it is such things as a walk-in fireplace, handsome wall murals, handpainted decorative work and antique doors and cabinets that will win your heart. It is available fully furnished for \$550,000. James Retz, Previews, Inc., 5670 Wilshire Boulevard, Los Angeles, California 90036.

Sussex, England

Bolney is thirty-five miles from London, fifteen miles from the coast at Brighton. As you wind your way up the quiet half-mile lane at nearby Wykehurst Park you will see ahead of you what appears to be a mirage: a château seemingly transported from the valley of the Loire,

complete with cone-shaped turrets and square bell tower. Is it Chenonceaux perhaps, or Chambord? No, it is the manor house at Wykehurst, all one hundred rooms of it. And since few people can manage a hundred-room home today, you will be happy to hear that part of it has been converted to partitioned-off rental units, with their own entrance and elevator. The income from these nine units pays about forty percent of the entire upkeep, so you easily can afford to live in splendor in the rest.

And "live in splendor" is not an exaggeration. It even may be an understatement. Imagine first, if you will, a grand hall in the baronial style of the Renaissance: all carved and banded stone, with a massive canopied

THE LIFE STYLE OF ANOTHER CENTURY IS YOURS FOR £285,000.

fireplace, deeply coffered ceiling and a triple arcade leading to the broad carved-oak staircase. This room is forty feet long and a trifle imposing; but the Adam-style library, nearly as large, is designed with fluted pilasters and classical moldings, a room of pure grace and charm.

Suffice it to say that there are other grand rooms on the main floor, as well as a fully modern kitchen; that the upper floor contains two master suites and two flats, each with two bedrooms and kitchenette; and that the lower ground floor, besides six garages, has eighteen rooms suitable for conversion to flats. There are other buildings on the 141 acres of stream-crossed parkland, and 14 acres of lawns, gardens, tennis lawns, pools. The life style of another century is yours for £285,000 (plus 2% agent's fee) through Roy Veatch, Period Houses, 1317 Wisconsin Avenue, N.W., Washington, D.C. 20007.

Flintridge, California

A more truly "English-style" home is available in the United States, and you need not bear the burdens of fog and cold weather to enjoy it. In the prestigious Southern California area that sits halfway up the foothills between Pasadena and La Cañada is a 2.75-acre walled estate with a bucolic view of wooded valleys below. Built in 1927 for a certain Dr. Moore, who loved his avocations of photography and horses nearly as much as his chosen profession, this microcosm of an English castle permits ample enjoyment of both hobbies. Close to many miles of scenic bridle paths, the property has stabling for five horses, as well as a riding ring. And the large basement—with a walk-in safe, walk-in refrigerator, workshop and immense storage space—has a professional dark room.

All this and the beautifully landscaped acreage aside, the house itself offers a serene combination of comfort and traditional beauty. There is an impressive two-story entrance hall graced by a handsome circular staircase.

continued on page 32H



*from the coffee capital
of the world, Brazil
comes the finest
coffee liqueur in the
world, BAHIA.*

No one knows more about coffee than Brazil. They grow more. They enjoy it more. They serve it in more ways than any other country in the world. It's only natural Brazil would produce the finest coffee liqueur in the world — Bahia®.

Bahia begins with the finest Brazilian coffee beans. It's a different brew of coffee liqueur, rich in coffee taste with the full-bodied aroma of freshly made coffee. Taste Bahia straight or on the rocks. Once you do, you'll always recognize it. Bahia.

Distinctive.
Incomparable.

Bahia may not yet be in your favorite store. If not, call 800-243-9188 toll free.

ARCHITECTURAL PANELING INC.

969 THIRD AVE., NEW YORK 10022 / 371-9632-3

DALLAS — VIVIAN WATSON ASSOCIATES

HOUSTON — STANLEY FLOORS

CHICAGO — MIKE BELL, INC.



We will listen very attentively to your wants and needs, concentrate on your taste and preference and satisfy your imagination. Our staff will spend endless hours sketching, planning, drafting and even building a model to scale of your new room. The cabinets, panels, and fireplaces are made of the highest quality materials and are superbly crafted in hand rubbed finishes. Expert cabinet makers are drafted from our own cabinet shop to insure a flawless installation. Ultimately you will enjoy the most luxurious environment with which one can surround one's self.



- ☐ Send Custom Paneling Brochure & Color Slides. \$3.00 enclosed.
- ☐ Send Information for Pre-Finished Carved Mouldings and Panels in Traditional Styling.
Standard Sizes for Easy Installation and Economy. (Contract)

INTERNATIONAL PROPERTIES

continued from page 32F

The living room is spacious and elegant, with soaring cathedral ceiling and hospitable fireplace. The polished wood paneling of the dining room and adjoining breakfast room is repeated in the formal library.

Two stairways lead to the air-conditioned second floor, for an easy flow of traffic. The master suite is a private domain, with separate sitting room, two dressing rooms and fireplace; and there are eight bedrooms, five large baths and two powder rooms. As if this weren't enough accommodation for family and guests, there are extra living quarters over the three-car garage. If English tradition thirteen miles from Los Angeles appeals to you, offer \$395,000 to Mary Ellen Moore, Realtor, 744 Foothill Boulevard, La Cañada, California 91011.

Honolulu

Hale Aikane means "the friendly house," and despite recent luxurious additions and modernizations, Duke Kahanamoku's ocean-front estate, just one mile from Waikiki, still reflects its original warmth and hospitality. Hawaii is justly renowned for its beauty, yet this particular property, in a quiet cove off exclusive Diamond Head Road, may have more than its share. As wrought-iron gates open for you, and you cross the courtyard, which is guarded by an ancient banyan tree and scented with the blossoms of countless varieties of tropical foliage, you cannot help but recapture the mood of "old" Hawaii.

FROM ITS LANAI, YOU CAN SEE THE ENTIRE COASTLINE OF KAHALA, KOKO HEAD AND MAUNALUA BAY.

You will see carp flash through moss rock pools; hear birds singing from bamboo cages; walk on grass so thick it seems like velvet to the palm-studded shoreline.

In 1974 a 7,000-square-foot addition to the main house turned what was a comfortable home into a garden of earthly delights. Of the sixteen rooms, eight are large sun-filled bedrooms adjoined by private baths. You might expect the immense living room, large formal dining room and cozy library/study; but perhaps not the music room, the fully outfitted billiard room. With six wet bars throughout, you never will be left high and dry. And if you are a health enthusiast (or just need a respite from all that entertaining), there is a small gymnasium, a sauna, steam bath, jacuzzi and solarium. Maids' quarters, many service rooms and a cool wine cellar complete the amenities of the main house. But at the water's edge there is also a charming guest cottage; from its wood-decked lanai you can see the entire coastline of Kahala, Koko Head, and Maunalua Bay. This estate filled with memories of the past and pleasures of the future is only \$935,000, including furniture, built-ins and art objects. From Scully Rogers, Earl Thacker Co., Ltd., 2222 Kala-ka-ua Avenue, Suite 1415, Honolulu, Hawaii 96815. □

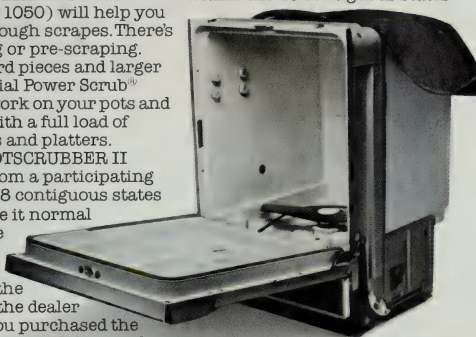
Compare the Potscrubber II® dishwasher to what you've been looking for. You be the judge.

Compare our POTSCRUBBER II Performance and Full 50-Day Money Back Warranty.

A POTSCRUBBER II Dishwasher (Model 950 or 1050) will help you out of a lot of tough scrapes. There's no pre-rinsing or pre-scraping. Just tip off hard pieces and larger scraps. A special Power Scrub® cycle goes to work on your pots and pans...even with a full load of glasses, dishes and platters.

Buy your POTSCRUBBER II dishwasher from a participating dealer in the 48 contiguous states or D.C. and give it normal care. If you are not completely satisfied (and you'll be the judge), notify the dealer from whom you purchased the dishwasher within 30 days and present your certificate. He will take it back and refund your money.

Contract applies to dishwashers with PermaTuf tub and door liner installed and retained for home use within the 48 contiguous states



or the District of Columbia." Service provided by our Customer Care® Factory Service Organization...or by one of our franchised Customer Care Servicers.

Compare our spacious interior.

It's got a tub opening that's larger than most competitive models and none is larger. Even with all its roominess, it fits right into the space of your old one. And because you sometimes have very tall glasses to wash in the top rack or very large platters to wash in the bottom one,

there's a Dial-a-Level® Rack which can be adjusted up and down.

Compare our sound insulation.

A POTSCRUBBER II Dishwasher is remarkably quiet, thanks to its

glass fiber insulation on top, front, sides, back, door and bottom.

It's by far

the quietest dishwasher we've ever made.

Compare our service.

When you buy GE, you get Customer Care® Service, our pledge that wherever you go in the 48 contiguous states, you'll find a GE qualified serviceman nearby. Should you ever need one.



★ LIMITED WARRANTY TO CORROSION
Good Housekeeping
POWER
PLACEMENT OR REPAIR IF DEFECT



Compare our incredibly durable interior with its ten year tub plan.

In addition to the warranty you'll receive a service contract that says, "If the PermaTuf® tub or door liner should fail to contain water due to manufacturing defects such as cracking, chipping, peeling or rusting within the nine (9)-year contract period (ending ten years from purchase date), General Electric will repair or replace the tub or door WITHOUT CHARGE for either PARTS or LABOR unless failure is due to misuse or abuse. This Service



Compare our offer.

Buy a POTSCRUBBER II Dishwasher between March 29 and May 31, 1976, and get a **free \$50 U.S. Savings Bond** directly from General Electric. They're both very sound investments.

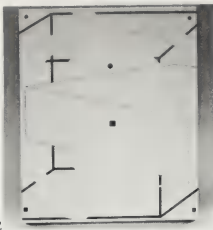
GENERAL  ELECTRIC

COLLECTOR'S CLOSE-UP

Focus for the connoisseur: a detailed description of notable art and antiques selected from the interiors featured in this issue.



1



2



5



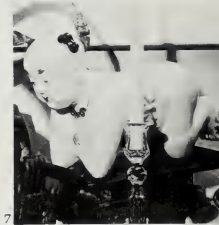
6



3



4



7



8

1. Ellsworth Kelly works with as much ease and fluency in nonobjective sculpture and paintings, such as this one, as he does in his realistic drawings and lithographs of plants and fruit, in which his intense observations and mastery of form are clearly noted. Although imaginatively and spatially nonobjective, the former often derive from a fragment of the seen world. See page 46.

2. This painting from Al Held's most recent series, *Solar Wind*, is a continuation of his linear explorations of three-dimensional forms and spaces. In the series he moves away from the Euclidean approach and toward highly abstract spatial concepts that suggest a fourth dimension. Born in New York in 1928, Held has been painting in black and white since 1967. See page 47.

3. Franz Kline's strongly personal and influential action style, as illustrated by this drawing, consists of bold black brush strokes that are closely akin to calligraphy moving upon a painted white ground. Working with Motherwell, Pollock and other members of the New York avant-garde, Kline (1910-1962) developed his individualized abstractions after World War II. See page 49.

4. This tall, fluted blue-and-white jar is typical of the tin-enamelled faience that has been produced in Holland since the seventeenth century. The shapes and designs are of Chinese origin, reinterpreted for the Western market. Forms included beakers, ewers, vases and salvers, molded, or wheel-turned. See page 50.

5. Originally an archaic form, the sphinx was revived during the mid-eighteenth century as a decorative element. Most of the heads were classic and impersonal, but some were a novel mode of portraiture. This late-eighteenth-century pine example resembles Marie Antoinette and the manner in which the scarf is worn is indicative of the day. See page 85.

6. Elaborately carved and painted furniture such as this chair (and other pieces throughout the Arnold home) was made especially for Western export in Southeast Asia during the nineteenth century. The designs stemmed from Victorian models, which in turn copied Louis XV forms. See page 88.

7. Historical Chinese porcelain headrests, such as this Ch'ien Lung object, vary in size, shape and type of ornamentation, depending on the period. Some appeared as early as the sixth century. They were most commonly brick-shaped and decorated with floral patterns that incorporated symbols of longevity, immortality and numerous offspring. See page 98.

8. The sculpture of Frederick William MacMonnies (1863-1937), including this figure of Kit Carson, is notable for its prodigious technical facility and charmingly diffused surface treatment. Among his best-known works are the Columbian Fountain, which was designed for Chicago's Columbian Exposition of 1893, and the Battle Memorial at Princeton. See page 101.

continued on page 36

Molyneux

Creations by the world's foremost
craftsmen in time.



Molyneux' craftsmen combine the talents of traditional American cabinetmakers with the European heritage of clockmaking. Several hundred years of Black Forest tradition and experience are exemplified by the ornate German dials and uncompromising Urgos movements.



This unique blending of American and European craftsmanship produces one of the world's most outstanding collections of fine clocks.

For information please write
Post Office Box 1849, Burlingame,
California 94010.

Papillon

needlepoint

THE ONLY
CATALOG
OF ITS
KIND
AVAILABLE
TODAY



"...truly a gold mine for the creative stitcher."
TOWN & COUNTRY, JAN. '76

32 pages of brilliant color... over 200 handpainted, one-of-a-kind canvases... a marvelous selection of rare Orientals, soft hued sea shells, lifelike jungle animals... the latest needlepoint accessories.



NEW FULL COLOR CATALOG \$3.
(catalog price deductible with first order)
Dept. 184, 375 Pharr Rd. NE
Atlanta, Georgia 30305

Gerber 4-piece Steak Set...

A Legend in Hand. For elegant dining and cutting ease, these finely wrought steak knives deserve a place at your table. Classic design coupled with the double wedge blade of hard 440C stainless steel for fantastic edge holding characteristics and sharpness... make this set a source of practical pride for years to come. Knives are dishwasher safe, and set comes in its own handsome solid American made walnut chest. Great for giving or receiving. \$37.50.

Write for **FREE**
catalog of kitchen,
carving and dining
knives and name
of store nearest you.

GERBER
Legendary Blades

14200 S.W. 72nd Ave., Dept. AD-5, Portland, OR 97223

COLLECTOR'S CLOSE-UP

continued from page 34



9. This *Bronco Buster* statue, one of about forty originally cast in the lost-wax technique, was presented to Theodore Roosevelt by the Rough Riders after their return from Cuba. Frederic Remington (1861-1909), whose favorite subject in all media was the horse (his paintings on the American West are equally well known), had no formal training in sculpture and did not attempt the medium until 1895. See page 101.

10. Paintings such as this one by Claudio Bravo affirm the artist's intense power of observation. According to critic John Canaday, it is "as if he had eyes ten times as sensitive as ordinary eyes." Bravo combines these acute perceptions with a flawless virtuosity and a discriminating feeling for texture. Unlike the Super-Realists, however, he does not use photographs. Born in Chile in 1936, Bravo has lived and worked in Madrid and Tangiers since 1961. See page 108.

11. The double-sided back of this corner chair is composed of shallow-relief pierced carving resembling stylized acanthus leaves. Head motifs occupy the posting between leg and seat, and high-hipped cabriole legs give the piece a sinuous silhouette. This form, also known as a *roundabout chair*, was designed as a specific furnishing for the corner of a room. See page 136.

12. Love of pets, particularly exotic-looking ones such as these pugs, was a prevalent inspiration for art during the eighteenth century. People ordered sculptures and portraits of their pets; outstanding firms used these animals as ornamental subject matter. Meissen was particularly noted for its smoothly modeled, highly animated and realistic examples. See page 145. □



clarence house

Decorative Fabrics and Wallcoverings

10 East 57th Street, New York

Los Angeles, Chicago, San Francisco, Atlanta, Dallas,
Philadelphia, Miami, Houston, Seattle, Boston

PENELOPE, Glazer/Cainz

An Eighteenth-Century Villa in Périgord

Serge Royaux's Home in the French Countryside





IN THE SOUTHWEST OF FRANCE, not far from Bordeaux, is the ancient feudal domain of Périgord, roughly equivalent to the present Dordogne.

Removed from the mainstream of communication, the region has long been misunderstood. Far from being backward, it produces wheat and wine and sheep. People are proud of the châteaux of Périgord—some beautifully maintained, others turned into farms and still others in ruins. Perhaps it is the one part of France where a feeling of the past is most clearly preserved, and little seems to have changed over the centuries. Small fortified towns still guard the riverbanks, lost hamlets slumber in the forest and tiny villages are grouped around antique Norman churches.

People in search of amusement rarely go to Périgord. There is little to do, unless you hunt or enjoy archaeological expeditions. The famous caves of Lascaux and Les Eyzies are here. Perhaps as important, the cuisine is renowned far and wide.

Happily, in the last twenty years, new people have discovered the delights of Périgord. It has attracted Englishmen, Dutchmen, Frenchmen from the north and lately a few Americans. Some have bought châteaux overlooking the Dordogne, others farmhouses in forest clearings. Some have even bought entire abandoned villages, so providing individual houses for guests and children. This does not mean, however, that Périgord



OPPOSITE: Directoire wooden gates open onto a crushed stone allée edged with clipped laurel. Potted fruit trees add new life to a tile-roofed façade of the past. LEFT: A gaggle of wooden geese and ducks greets visitors in the Entrance Hall. These decoys and poultry-shop signs date from the 18th century. Painted 17th-century boiserie and waxed brick flooring set a pattern of historical interest throughout the château, built in 1710. The chairs are Louis XIII.

...in a style reminiscent of the elegant
fashion designs of one of his first clients, Balenciaga.





has suddenly become the "fashionable" place to go. Residents, both old and new, are jealous of their isolation.

These are some of the reasons why Serge Royaux, one of the busiest interior designers in Paris, chooses to have a country house in this remote and untouched province of France. The characteristics of Périgord—simplicity, the use of sturdy materials and sober colors—quite naturally attract a designer whose own work has always been severe and understated with a style reminiscent of the elegant and classical fashion designs of one of his first clients, the couturier Balenciaga.

OPPOSITE AND LEFT: A glowing fire warms the neutral-toned Living Room for evening conversations. The sofa and chairs are Louis XIII; the painted boiserie is Louis XIV. A round tabletop holds a collection of 18th- and 19th-century turned wood objects. Nearby is a tall and heavily carved Henry II cabinet. BELOW: The Library's Louis XIV boiserie came from a neighboring château. The furnishings are Louis XIII and Louis XIV.



It is easy to recognize a Royaux interior—whether in the Schlumberger bank or in the French Embassy in Washington or in the newly opened Robert Lehman wing at the Metropolitan Museum. A certain simplicity is all-pervasive, a simplicity in essence more luxurious than all the elaborate ornamentation put together by decorators who simply copy the past. A good example of his work may be seen in the way he adapted his own style to the 1930s interiors of the Bettencourt house in Neuilly (*Architectural Digest*, November/December 1975).

He never tries to recreate a Louis XVI salon or an Empire bedroom. Rather, he uses Louis XVI or Empire furniture appropriate to a given interior, whether an apartment in Paris or a villa in Provence. He is fond of covering large sofas in the same material as window draperies—counterpoint provided by black window latches and door handles, and bright cushions scattered here and there. If one of his rooms is not done in white, it will be in one of those shades favored by Balenciaga: dark brown, garnet red or velvety black. Above all, the designer uses elements that bring to mind the architect more than the upholsterer. For this reason he prefers Louis XVI, the style he feels is most clearly akin to architecture.

Each of these hallmarks can be seen in *La Sudrie*, the house Serge Royaux and his wife, Anne, bought a dozen years ago in the heart of Périgord. They were not tempted, as so many have been, to decorate it in a rustic fashion. Dating from 1710, the beautiful Louis XIV house has been restored with the elegant simplicity it merits.

RIGHT: The floral centerpiece, garniture and blooming plates on the large Louis XIII convent table in the Dining Room are antique faïence from Choisy; the glassware is 18th-century Venetian. OPPOSITE ABOVE: A grouping of 19th-century wooden farm implements of the region decorate an entrance wall. OPPOSITE BELOW: Dark latches counterpoint the light 18th-century boiserie in the large Kitchen, once a dining room. A collection of local baskets draws attention upward from the antique country furniture.





No attempt has been made to give it some artificial "country" look. Only the large kitchen with its stone floor and huge fireplace (the old iron spit still turns) is authentically rustic. Copper pots hang from the walls, hams from the great beams and stone crocks filled with pâté and preserved meats are lined up on the shelves. In any house in Périgord the kitchen is the most important room.

The house itself is very simple. A large ground floor with tall windows, small-paned, opens onto a terrace overlooking the woods and the surrounding countryside. A corridor divides the house in two. On one side are the living room, the dining room and the kitchen. On the other, the library and the bedrooms. The library is paneled in wood painted green, and it is filled with all those marvelous authors read in childhood—books by Jules Verne, Alexandre Dumas and Sir Walter Scott. In some ways, perhaps, a visit to Périgord is a return to childhood, real or imagined. For here are the wonderful houses such as our grandmothers had, where the armoires were full of candy jars and we played hide-and-seek in the corridors.

The house was in poor condition when Serge Royaux bought it. In restoring and furnishing it, his guiding principle has been to use only what antiques could be found in the neighborhood. The library paneling, for example, comes from a nearby château, the Renaissance chests from another and the canopied beds from a village auction not far away.

At every stage of the restoration Anne Royaux was of invaluable help to her husband. She is one of those remarkable women who have the gift of making even the most complicated things seem simple. When guests see her greeting them, chic and smiling, they would hardly imagine that she has spent the whole day working in the garden, supervising the preparation of a glorious dinner, arranging the table setting décor (changed every day) on the great polished wooden table, and selecting the flowers, which





come from her own private garden.

After an exquisite dinner—*foie gras*, those large mushrooms called *cèpes* and lamb (or rabbit or woodcock if the season is right), all washed down with a Saint-Emilion or a Cahors—Anne Royaux is ready to take her guests to visit the owners of nearby châteaux.

There are also expeditions to the antique fabric shops on the little streets of Périgueux and Sarlat—often really shops full of old iron and assorted junk—where one can find the simple and attractive fabrics made a hundred or so years ago, along with jars of all shapes, old mantelpieces, blackened portraits, rusty weapons.

Autumn is the best time in Périgord. In the evening logs are piled in the fireplace, and one sits around the flames, drinking walnut brandy or homemade apple liqueur, listening to an old friend recite the history of the region. Or one may go to dinner in some village restaurant renowned among local gourmets. The art of cooking and eating is taken very seriously here, and the cooks of Périgord make a point of using only what is grown in the region.

So do not come to the Dordogne if you are afraid of gaining weight, if you must have a heated swimming pool and superhighways and a house in the latest style. If, however, you would like to spend two or three months a year in Périgord, a little château in the middle of the woods could be put into shape with the help of local craftsmen. Slow, perhaps, but less expensive and far more restful than a villa on the Côte d'Azur. □

1. A Guest Bedroom is furnished in typical château style—with Louis XIII armchairs, canopied bed and a large armoire. Rough plaster walls and a blazing fire solidify the country atmosphere. 2. Glazed antique bricks surround the modern sink and tub of a Bathroom. The table and chair are Louis XIII. 3. AND 4. The floral fabric used extensively in Madame Royaux's Bedroom was copied from an 18th-century pattern. The furniture is Louis XIII, the silver chandelier period English. More antique wood decoys rest on an 18th-century harvest table, which also holds a bouquet of dried herbs. A 15th-century wood pieta adorns the setting.

4



The Mastery of Vertical Space— Two Rooms, Two Floors

Designer's Contemporary Vigor and Traditional Good Sense



INTERIOR DESIGN
BY ARTHUR SMITH
PHOTOGRAPHY
BY PETER VITALE

HIS RELATIVE YOUTHFULNESS notwithstanding, Arthur Smith, who founded his own decorating firm less than three years ago, might justifiably claim to be already among the better-known interior designers working in New York. The fact that he wouldn't dream of making the claim is irrelevant, except as an indication of two of the qualities responsible for his success: good manners and good sense.

In the contemporary world of art and fashion, where there is a temptation for the up-and-coming to let it be assumed that they sprang like Minerva, fully armed, from Jupiter's head, here is one at least who insists on his debt to those who taught and guided him during his apprenticeship.

Georgia-born, Mr. Smith studied for five years at the School of Architecture of the University of Auburn, Alabama: first a year of industrial design, then four years of interior design. In retrospect he regards his first year as invaluable. "It has enabled me to see at once when something is wrong with proportions," he says.

Visiting New York while still a student, he was admonished by a gifted Atlanta designer, the late Charles Townsend, to look and look again at the collections in the Metropolitan and Frick Museums. "And that was how I started to think for myself about what had gone before." Moving to New York in the mid-1960s, he found work with the late Edward Garratt, a



LEFT AND OPPOSITE: The mirrored Living Room wall behind a first-century Roman figure restates the painting by Al Held. Sofa fabric is by Brunschwig & Fils. ABOVE: An Ellsworth Kelly canvas commands the staircase landing.



well-known antiques dealer, from whom he received further grounding. Eight months later he was offered, and accepted the position of assistant to Billy Baldwin in the design firm of Baldwin & Martin.

Billy Baldwin had been looking for someone not previously trained by another decorator. Arthur Smith not only filled the bill but struck him from the start as a young man of notable stability, with an architectural background and a sure color sense.

"Send them out to get samples," is the way Billy Baldwin describes his technique with trainees. "That's how you learn whether they have natural taste. Arthur never brought back

things I didn't like. He caught on amazingly quickly. But he never accepted anything blindly; he had to be persuaded. He still battles with clients—as he used to battle with me—about what is best."

For his part Arthur Smith, after recalling all that Billy Baldwin had to offer an assistant—including the delight of working and traveling with one who happens to be the best company in the world—sums up: "He shortened my formative experience immensely. Anyone else would have taken three times as long."

In 1971 the assistant became a partner in the firm. And in 1973, when Billy Baldwin retired and the firm

came to an end, the new firm of Arthur E. Smith took its place. It occupied the same attractive premises, employed the same secretary, bookkeeper and receptionist—and reserved a desk and telephone for the Master, in case he should feel nostalgic.

The professional work of the one-time pupil has much in common with that of the one-time mentor: neatness, elegance, the "clean" look, simplicity. But Arthur Smith is anything but an imitator. The decorating idiom he has developed over the years is resolutely, unmistakably his own.

His duplex on the top two floors of a house in the East 70s is a good example. Windows look over a pleas-



ant terrace onto gardens, and there are few high-rise buildings in close range. The entrance hall has black walls, and so has the adjoining bedroom. The kitchen, too, is almost totally black.

And yet the undeniable fact is that there is nothing remotely austere or claustrophobic about any of the rooms. Paradoxically, the black walls of hall and bedroom and kitchen create the illusion of unlimited space. Everywhere the contrasts of black and white—some violent, others gently subtle—recall the truism that black and white photographs are often incomparably warmer and more sensuous than the most brilliant color transparencies. The living room, in

up space, he creates furniture for them, to fit their rooms and needs.

Since many of today's interiors tend to have a more temporary existence than the interiors of the past, he often designs easily movable, or portable, things. For clients he has already designed more than twenty different kinds of lamps. For his own apartment he designed the bed and chest of drawers in the bedroom, the long wall cabinet with a travertine top in the living room—for television, storage and stereo speakers—and the carpets in the bedroom and the hall. Of Arthur Smith's carpet designs Billy Baldwin remarks, "Arthur's carpets lie down; they don't stand up and hit you

"Arthur battles with clients as he used to battle with me—about what is best."

—Billy Baldwin



OPPOSITE AND LEFT: The staircase leads to a Stark-carpeted Bedroom, where the intensity of achromatic tones and geometric patterning continue. The diamond-shaped painting is by Bolotowsky, the drawings by Franz Kline. Brunschwig & Fils fabric encases the bed. ABOVE: Chrome sculptures by Stephen Porter stand below a Hantai painting.

particular, provides an admirable example of the way color—even so-called noncolor—has of satisfying the eye when allied with intelligent design.

Although Arthur Smith invariably refers to himself as an interior decorator, he is actually a more authentic interior designer than many others who use that currently more fashionable term. Rather than unload impressive antiques on his clients to fill

in the face." Subtlety is a hallmark.

In trying to define the essential quality of Mr. Smith's apartment—with its blend of restraint and boldness, its contemporary vigor and traditional good sense—the advice given by the French philosopher Alain to those of his pupils who aspired to write comes easily to mind: "Memory is a form of prophecy. First, continue; and then, begin." □



Airborne Design

Interiors for a Small Jet

INTERIOR DESIGN BY MARCEL G. BRETOS
PHOTOGRAPHY BY BRUCE LAURANCE

LEONARDO DA VINCI might never have imagined that his sketch of the "airplane" in Renaissance days would, centuries later, spawn a social class called the "Jet Set." And, moreover, that in order to accommodate this airborne way of life, flying machines would be treated as living areas, designed and furnished with the creature comforts traditionally reserved for terra firma dwellings.

The commercial airlines, of course, have spent untold amounts on



An authoritative slash of color emblazons the seven-passenger private jet, poised and precise in both form and function. A neutral suedelike material used for walls, curtains and upholstery gives the interior a serene density and a semblance of spaciousness. The geometric-patterned carpeting rises along the cabin sides, augmenting comfort and minimizing the appearance of the conference table in its closed position.





comfortable living at 36,000 feet with everything from first-run films and meals catered by *Maxim's* to stewardesses dressed by top couturiers.

Some people, however, have moved beyond mass transit to private transport. There are owners who indulge their fantasies with white pianos, complete kitchens, round beds, and televisions that pop out of drawers. Others simply use the private airplane as a more efficient means of travel.

"I was concerned with seats, motors, maximum safety and minimum comforts," says the owner of this HFB 320 Hansa jet.

"I log 100,000 miles a year," he

explains, "and half of that is done in our plane—mostly for short trips to Chicago, Quebec City, to meeting places such as *The Greenbrier* and to one or two spots in the Caribbean."

About the only stipulation placed on designer Marcel Bretos was to avoid "a cute look, with those turquoise and orange combinations and balloons." But for the man who redid the interiors of the fleet of 707s for American Airlines in conjunction with Henry Dreyfuss Associates, this small request was not a problem.

"I was fascinated by doing the airplane because I am fascinated by things that fly," says Mr. Bretos.

The Casablanca-born architect studied in Paris and worked in Italy where his projects have been as basic as a jail, celestial as a cathedral and practical as town-planning for small cities. He has spent the last eleven years in New York where his work has included zoo architecture, a master plan for Queens College, the design of a master plan and related buildings for a project in upstate New York. Nothing would please him more than to outfit the first public transport vehicle leaving for outer space.

Confined for the moment to a seven-passenger private aircraft, his major concern has been to make the



limited interior space seem generous.

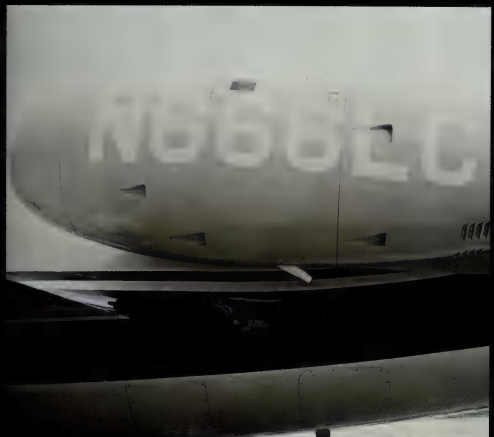
"The more detail you use," he explains, "the less impression of space you will have. But if you eliminate details, you eliminate shadows and distractions. This helps to create a kind of fluidity. You certainly can't use mirrors to accomplish it!"

To suggest a feeling of space, the ceiling, walls and curtains of the cabin are upholstered in beige suede-like material. "Most of the private planes I had seen," Mr. Bretos explains, "used wood or wood-grain materials, particularly around the galley and the bulkhead—materials that only emphasized the architecture of the plane."

The curtains stretch the length of the wall and are stiffened over the window area so they can be pushed back. Even the quadraphonic speakers are covered in the same material with small holes punctured in it for the sound to pass through.

The cabin chairs are covered in a darker brown version of the suede look, and a dark brown and black carpet covers the floors and the sides of the cabin to the edge of the curtain. The rather monochromatic scheme gives a spacious look with a feeling of uniformity. Even the outside of the table is covered with carpet (when it is pulled down) to hide it as an ar-





chitectural feature. The look is clean.

Within this basic plan, the owners wanted to inject a touch of color, thus a strip of bright felt edges the panel on the cashmere throw cushions and lap robes. Beige matchbooks, decorated with the call letters of the plane and the exterior markings, are lined with a splash of color. A bonus from the use of soft materials was a reduction of noise level in the cabin. The only area of the plane that isn't beige and brown is the cockpit, although the pilots do wear beige pants and impeccable navy blue blazers.

"I had to use black in the cockpit because the reflection of the sun can

be blinding," says Mr. Bretos.

All of this understated splendor is cleverly encased in the colorful body of the jet aircraft.

"Where was it written," asks the owner, "that the outside of an airplane had to be a standard color?"

So the fuselage is beige with a big blue stripe sweeping from the nose up to the tail, a design that Marcel Bretos calls "graphics in motion."

"Most stripes point down at the nose of a plane," he says, "and it looks as if the plane is tipping over."

And, in the case of this small and elegant Hansa jet, a nose in the air is quite understandable. □

Scrupulously coordinated appointments are essentially practical and luxuriously tailored. Cashmere pillows and lap robes repeat the thematic bold stripe, while matchbooks reiterate the plane's call letters and the exhilarating form of its exterior markings. The galley, between cabin and cockpit, is sheathed in a durable neutral leather-grained laminated plastic and lined in natural cork. Brushed stainless steel push buttons operate drawers and cabinets; all hardware is flush, another space-saving refinement.

"The less detail, the more impression of space."

Architectural Digest Visits: Jean Arthur

PHOTOGRAPHY BY RUSSELL MACMASTERS



THE HOUSE is situated on a low bluff overlooking the Pacific Ocean. It is in Carmel, California—a fabled area of natural beauty, just north of Big Sur country and south of Monterey.

Mornings are often foggy, and the wind sweeps clouds of mist from the ocean. They veil the knoll and the twisted cypress trees jutting out from rocks along the drive that leads to Miss Arthur's house. The trees seem to take human or animal forms, reach-

ing out in the misty blue light or settling like great birds on the rocks.

A weathered redwood gate stands slightly ajar, and two stone rabbits stare curiously from the garden.

OPPOSITE: Weathered redwood fencing winds around the property, which revels in its superb beachfront location. A Japanese bronze dragon latches the gate, presaging the Oriental landscaping; stone rabbits add to the decorative charm. BELOW: Rooms open onto a glass-roofed atrium shared by painted ibis.



"Life by the sea
is full of vitality."

—Jean Arthur

"Come in, come in," they seem to say.

This is a private world that reveals, more than any number of words could convey, the sensitivity and subtle sense of humor of the owner. The space is generous, the atmosphere somewhat austere, and there is a deep feeling of serenity broken only by the wind song of the cypress and the distant roar of the ocean.

The mist rises, and in clear patches various images are revealed: a bronze

Pan playing his flute in a rectangular garden niche; the bronze head of a goat on a stone plinth, looking wise and saucy as goats sometimes do; some pewter penguins standing among pots of flowering begonias; a crane sheltered under a bonsai red maple; and finally a glorious striped yellow cat (real), standing watch.

Nearby, reflected in a small pond, is a Japanese stone lantern. It seems to be moving in a cavalier fashion across the



garden with its lantern hat askew—a lantern with charm and humor.

Miss Arthur is at the door, her blue eyes sparkling and her hair in Dutch-boy bangs. In that fabled voice she speaks to the cat. "The man has come to photograph our house," she says. "What do you think of that, Philippe?"

Philippe makes no reply but trots into the house with his tail straight up. Two more yellow cats are introduced. Fagin, explains Miss Arthur, is from

Vassar, and Skipper from North Carolina. There is a fourth cat, Sam, and he hasn't been seen in days.

"The house is made of redwood," explains Miss Arthur. "It was built in 1908 on the basis of a sketch drawn one afternoon on brown paper by a woman who came down from San Francisco. She used it for a summer cottage. It's set on nearly an acre, and I bought it after World War II. I went ahead and created the garden with



2



3

1. AND 3. A massive fireplace of volcanic rock and driftwood is the naturalistic focal point of a personalized and peaceful Living Room, an expression of Miss Arthur's relaxed and quiet life style. Carved French mermaids bracket a marine painting while a vivid Chinese leather chest and painted metal shell complete the grouping. 2. A view from the Porch emphasizes the nearness of the Pacific Ocean. 4. The vitrine holds Oriental objects.



4

landscape architect George Hoy, who's since retired and lives abroad."

Basically, however, the interiors were designed by Miss Arthur.

"I love Japanese architecture for its purity and simplicity," she says. "I wanted to incorporate some of it into the house and garden. You know, this house has a way of telling you what to do. It talks to me, and I listen. For example, the Kwan-on garden room was built as an exercise room and as a

place where household plants could go for a rest. Ferns love it out there."

One end of the garden room is open and can be closed off with screens. At the other end the statue of Kwan-on, goddess of mercy, smiles serenely. A laughing Japanese porcelain fisherman stands under a lampshade, and a comfortable Buddha grins atop a table. Miss Arthur has collected these and other objects over the years.

"Life by the sea is full of vitality,"

she explains. "For me that vitality is expressed in the trees, in the forms and shadows in the garden that often look like animal or human forms. You know, when I sit around the fire in the evening with friends, I'm always catching glimpses of faces in the stone and the firewood and the driftwood."

Indeed, the fireplace itself seems to take the form of an enormous head with gaping mouth—not menacing, but haunting nonetheless. Like the



paintings in the living room—one of a ghost ship in the fog and another of fishing schooners putting out to sea. The windows themselves frame Andrew Wyeth-like scenes outside: the pearl gray sea in the soft light of day and the coastal mountains of Big Sur rising in the background.

Although the locale makes the house seem remote and mysterious, it is by no means melancholy. Miss Arthur's house is happily in concord

with nature, and life is welcomed here.

"Once I was working on a picture called *Shane*," she says. "There were two chickens who played very minor roles in it. When the work was over, I asked to have the chickens sent to me. You see, I knew they weren't happy making pictures. I called them Henrietta and Unison, and they lived in my shower. Then one afternoon my brother and I built them a little house in the garden. And Henrietta was so

happy to have a place of her own that she began laying two eggs a day!"

Jean Arthur's house is that kind of house. It reflects her own spontaneous gaiety and her love for birds and animals—for everything in nature. □

OPPOSITE: A statue of the goddess Kwan-on graces a tranquil Lanai leading to two bedrooms. A French monkey dangles from a rafter. BELOW: Aged Monterey cypress trees shelter a bamboo teahouse and stone lantern in the Japanese-style garden.



Fantasy and Trompe l'Oeil for Palm Beach

Decorating with a Sense of the Theatrical

INTERIOR DESIGN BY DAVID BARRETT, ASID
PHOTOGRAPHY BY RICHARD CHAMPION



1

2



3



4

DAVID BARRETT believes in first impressions, and he himself makes one rather larger than life. Dressed in burgundy, with a color-coordinated coffee cup in his hand, he is happy to describe the secrets of his magic world. He reveals an infectious enthusiasm in describing his recent transformation of a straightforward modern apartment in Palm Beach into something of a fantasy.

"I should be exhausted by now," he says. "I've been enthusiastic for



twenty-five years. When I came out of the army and began to study painting in Paris, all I had to live on was enthusiasm. There was no money, hardly any heat, and food was rationed then. You'd go to some lengths to keep warm in those days. Time was not so much spent in school learning as in absorbing the atmosphere of Paris. Paris was the influence; Paris was my library for the future. It was a breeding ground of fantasy. I created windows for Helena Rubinstein, and

the next thing I knew I had returned to the United States. Then there were windows for Bergdorf Goodman, Bonwit Teller and a whole floor for Macy's, inspired by the Paris food theme. You know, *Les Halles* and all that. It was a fascinating period.

"In 1950 my mother opened a boutique on Long Island. It was a secret between her and God—and eventually me. At that time no one in the United States had ever heard the word. *Boutique*, that is. We stocked the shop with

1. A trompe l'oeil windswept mural transforms a Hall into a timeless vision in which even the real seems illusory. Fresh foliage spills from a huge 19th-century Minton pottery shell. 2, 3. AND 4. Monumental mirrored obelisks stand before a reflecting wall in the vibrant Living Room. The antique Chinese Coromandel table holds 18th-century English porcelains and a delicately jeweled glass elephant.

"Paris was my influence."



dresses and my flea market purchases from Paris. The flea market was *fantastic* after the war! Then one day I decided, to hell with dresses. But we couldn't say that to the long lease. So I stocked the place with 'things'—fantasy lamps, fantasy pictures, fantasy furniture. It turned out to be a great success. In those days I'd drive twenty-five miles to hang a ten-dollar picture—another fantasy. And before I was finished, I was redoing the inevitable living room at the end of the

twenty-five miles. I was in the process of 'inventing' myself at the time.

"Once my client and friend Gypsy Rose Lee said, 'If you give it away, you can't sell it.' How did I know she was talking about me? In 1957 I moved to New York, and my apprenticeship was over. I was a designer in my own right. Everything began at last."

That he is a designer in his own right can be clearly seen in the exuberant apartment he recently decorated in Palm Beach with his usual enthusiasm.



"A designer must have a talent for life."

"The apartment does have pluses and minuses," Mr. Barrett admits. "On the plus side are large airy rooms, a marvelous view of the sea and a sweeping expanse of terrace. But the minuses, the minuses. Well, it was too late to shoot the architect, if there was one. And, anyway, I like challenges. So I dove into the reconstruction and redesigned the apartment, actually on a cocktail napkin in an airplane. I turned it all around and made it work in a rather more effective way."

The apartment, before the transformation, contained a good deal of wasted space. But David Barrett is a master at turning negatives into positives. In a long and rather useless hall leading to the bedrooms, for example, he commissioned a mural by Caryl Hall and David Cohen. It shows stone arches and windswept curtains and is most effective *trompe l'oeil*. In the nature of *trompe l'oeil*, too, is the tour de force of the living room, where a length of mirrored wall supports a pair of pilastered and mirrored obelisks.

"These are classical elements updated," explains the designer. "The substitution of mirror for stone in the obelisks suggests today's look. After all, this is 1976, isn't it?"

The note of traditional formality, however, is preserved throughout the apartment, although it is given a good deal of imaginative treatment. Copies of Régence chairs are finished in off-white and covered in a sunburst fabric. Indeed color is one of the means by which David Barrett adds vitality and interest. In the living room exotic Turkish-style sofas are covered in cotton canvas prints of vivid design. The riot of color is repeated in the floor



cushions surrounding a life-size terracotta gorilla under a palm—a conversation piece, if there ever was one.

A dining alcove off the living room is given a self-contained look and a sort of contemporary Empire treatment through the use of a tent pavilion of *trompe l'oeil* straw on the ceiling coupled with multicolored curtains. The use of *trompe l'oeil* has been handled throughout the apartment with theatrical flair, and it does contribute extensively to the intriguing sense of freedom and fantasy so characteristic of the designer's work.

The master bedroom, with its sophisticated palette of blue-purple, leaf green and white, offers a contrast to the extroverted vitality of the living room. The space is open and airy, reminiscent of a garden, and mirrored walls and cushioned banquettes increase the sense of freedom and fluidity. Structural features and major furnishings are outlined in blue-purple trellage and give crisp definition

and distinction to the room as a whole.

"You either have flair, or you don't," says David Barrett. "Didn't someone once say that? Whether you're making a dress or a suit—or an interior—you're working in terms of color and line and proportion. It's all the same thing. The designer must have an understanding of—and a talent for—life. Things are much more free these days. Formal dinner parties, for example, are gone, and everyone's on a diet anyway. The designer must see what people want. It can't be some ego trip, and it can't be forced. I'm involved on the most personal level of people's lives, with their homes, and it's important to have respect. And there has to be mutual trust, too. After all, when I leave, the client has to live with the results of my work."

In the case of an interior designed by David Barrett, the results are likely to be treasured. His sense of panache is strong, and he brings that panache to every project. □

OPPOSITE ABOVE: A lighthearted *trompe l'oeil* fantasy of food and flowering plants provides a Breakfast Room backdrop. OPPOSITE BELOW: Bamboo ceiling molding painted to resemble straw, and multicolor striped drapery create the Dining Alcove's tented pavilion effect.

An antique terra-cotta gorilla stands amid an abundance of floor cushions. ABOVE: Deep-toned trellage outlines the architecture and major furnishings in the spacious Master Bedroom.



ART

In Praise of Women

BY JAMES NORMILE

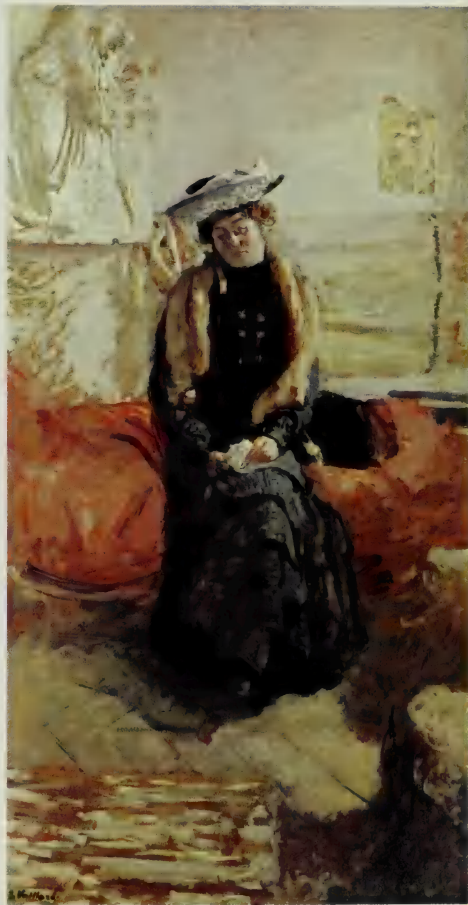
WHEN JOHN MILTON, in *Paradise Lost*, chanted heroically of "a bevy of fair women," his was only one voice in the chorus of poets who have sung the beauty of women. Painters, also, have found women a fair sight, often their most fascinating, persistent and inexhaustible theme.

Since the saying is that only women can understand women, what better commentary than a painting of a woman by a woman artist the stature of Berthe Morisot.

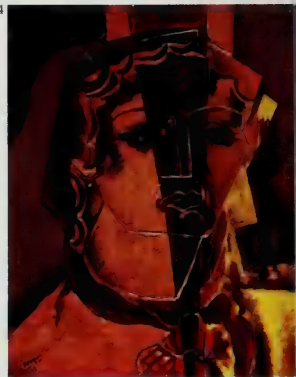
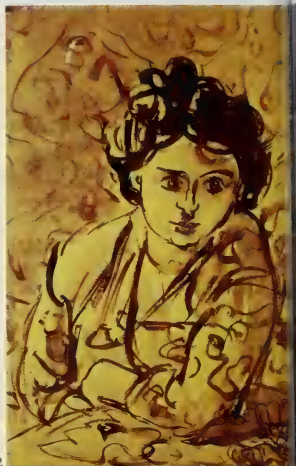
One of the best women painters of the nineteenth century, she came by her talent perhaps by heredity. Her grandfather was Honoré Fragonard, that most facile and feminine in style of French eighteenth-century painters. Morisot was fortunate, though, not to inherit her grandsire's coquettish ways. Instead, she took up the broad manner of Edouard Manet, her brother-in-law. Strong as painter, wife and mother, she had energy enough left over to keep herded together the Impressionists, an unruly lot of temperaments, in whom she had constant faith. And for all her verve, Morisot was sensitive. In her painting *Fillette portant un panier*, the little girl is exquisitely tender, appealing yet not immediately graspable, rendered in soft colors by the touch of the brush, feminine, firm and truly maternal.

Among modern painters, those closest to the spirit of our days, Pablo Picasso and Georges Braque both presented studies of women. Picasso's *Tête* bursts with vitality. It is shadowless, nonatmospheric, a near abstraction that uses the movement and countermovement of shapes to explain the complexity of the subject. Picasso strips the head of the woman of all beguiling detail, even of personality, to reduce the head to powerful essentials, classic in their weights. What remains is an arabesque of shapes in which the beauty of the subject becomes an object of art.

Georges Braque, in his *Tête II*, sees his model differently, allowing the metamorphosis of naturalistic shapes into abstractions. He also de-individualizes the beautiful head of a woman into an object of art. It is tempting to envisage



OPPOSITE: Berthe Morisot, *Fillette portant un panier*, 1888; Oil on canvas; 27 1/2 x 20 1/4 inches. Courtesy, Wildenstein & Co., New York. RIGHT: Jean Edouard Vuillard, *Femme sur un divan, dans l'atelier*, circa 1910; oil on board; 29 3/4 x 16 1/8 inches. Courtesy, Wildenstein & Co., New York.



Braque as a poet and musician. As poet, his shapes echo with allusions to nature. As musician, he essays that most difficult task—order. The two positions merge in the painter, whose sobriety and taste tames a sensuous subject

1. Pierre Bonnard, *Femme à table or Le Déjeuner*, 1923, oil on canvas; 25 1/2 x 17 inches. Courtesy, Acquavella Galleries, Inc., New York. 2. Luigi Spazzapan, *Ritratto di Gina*, 1927-36; china ink on paper. Courtesy, Marlborough Galleria d'Arte, Rome. 3. Giorgio de Chirico, *Figura Metafisica (Signora L. Garzen)*, 1913; oil on canvas, 28 37/50 x 23 31/50 inches. Courtesy, La Medusa Gallery, Rome. 4. Georges Braque, *Tête II*, 1928; oil on canvas; 18 11/100 x 14 24/25 inches. Courtesy, La Medusa Gallery, Rome.



with noble gravity and grandeur.

A fashionable worldling and incredible snob, Thomas Couture in his day cast a long shadow over a public that adored his classic facility. Like many another of his time,



5. Aaron Shikler, *Woman in Window II*, 1975; pastel on board; 58 3/4 x 39 1/2 inches. Courtesy, Davis & Long Company, New York. 6. Sir Edward Coley Burne-Jones, *Portrait of Frances Horner*, 1879; oil on canvas; 23 x 17 inches. Courtesy, Christopher Gibbs, London. 7. Pablo Picasso, *Tête*, 1926; oil on canvas; 8 1/2 x 5 1/2 inches. Courtesy, Richard L. Feigen & Co., New York. 8. Thomas Couture, *Two Sisters*; undated; oil on canvas; 48 x 32 inches. Courtesy, Ira Spanierman, Inc., New York.



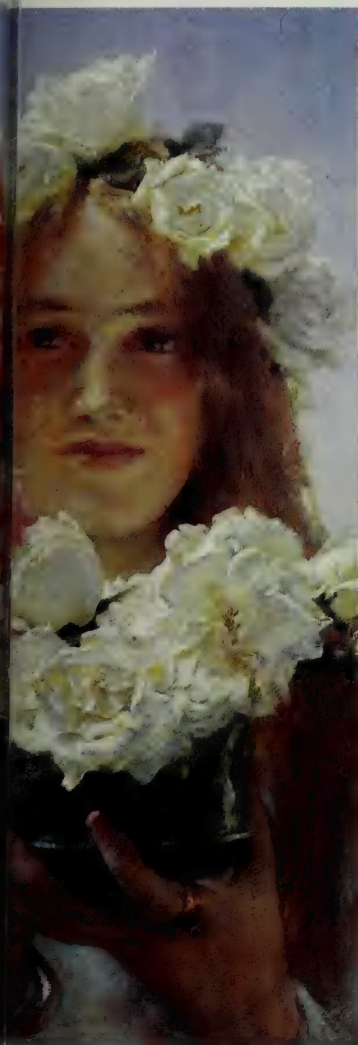
Couture was torn between cool idealism and romantic fervor. It is not by accident that his *Portrait of George Sand* now hangs in The Musée Carnavalet.

At this distance we can criticize the nineteenth-century sentimentalists who were wont to sigh with one breath at the piteousness of peasant life and with the next to glamorize its simplicity. Couture, warm in Paris, probably never was aware that his meticulously painted *Two Sisters* was in fact a shallow comment on a life whose roughness he never could understand. Had he but looked, Couture could have

had a good gruff lesson in reality from Millet, the earthy champion of the French peasant. For all the talent of his sharp eye, it is a pity that Couture could see the poverty of

continued on page 154

ABOVE: Sir Lawrence Alma-Tadema, *Summer Offering*; undated; oil on panel; 14 x 20 1/2 inches. Courtesy, Graham Gallery, New York. OPPOSITE ABOVE: John Singer Sargent, *The Sulphur Match*; 1882; oil on canvas; 23 x 16 1/2 inches. Courtesy, Hirsch & Adler Galleries, Inc., New York. OPPOSITE BELOW: Mary Cassatt, *Portrait of Agnes. Age 6*; 1910; oil on canvas; 21 3/4 x 18 3/16 inches. Courtesy, M. Knoedler and Co., Inc., New York.



INTERIOR DESIGN BY MARIO BUATTA



The Georgian Mode in Modern Dress

Classic English Design for America

MARIO BUATTA is without doubt a person of style. It shows in the deft sleight of hand with which he waves a guest into a waiting chair. Or in the amusingly quizzical way he calls for a cup of coffee and then sends it back when it arrives looking like "Nile mud." Above all, it manifests itself in the way he manages to weave a newcomer into the marvelously generous and witty tapestry of his life. His air of easy elegance is deceptive, of course. Behind every nuance there is obviously the most careful consideration.

"I've just finished what is really quite an interesting house," says Mr. Buatta mildly. He is something of an anglophile and has picked up the transatlantic knack for disarming understatement. This, combined with the undertone of Georgian good manners that runs through his work, has produced a light and distinctive vein almost exactly the visual equivalent of a Jane Austen novel.

"People think of a designer as being a person who has hundreds of good ideas and who can walk into a room and transform it overnight," murmurs Mr. Buatta. "Well, I dislike working like that. Nothing could be worse than a room that looks as if it just landed yesterday. I love to work slowly and painstakingly, making sure all the details are perfect, blending things my clients already own, sometimes transformed with new fabric or paint. I generally proceed room by room, building effects by degrees. It's certainly not unusual for clients to stay with me for years, gradually fitting together all the pieces of the puzzle. Even when the rooms are for all intents and purposes finished, there's always next month—or next spring!"

His policy of gradualism is something he loves to expound upon: "I advise my clients to fill in a space with curtains and wallpapers first. Then major upholstered pieces. Later on, I encourage them to buy an intrinsically right sideboard or armoire. But a

house should be like a life, an ongoing experience. Patience is a true virtue."

When the owners of this country house outside New York City approached Mr. Buatta, the builders were still busily at work.

"It was a very good time for me to come into the picture," he says approvingly. "Although architects and interior designers seldom see eye to eye, I like to have some influence on the shape of the rooms. In this case, apart from a few minor squabbles, everything went smoothly."

The house is absolutely traditional, modeled after an English country house of the eighteenth century. Certainly the great circular hall that prefaces the rooms is a Georgian device, although the designer's chosen color scheme—"like the inside of a pumpkin"—might possibly have made Robert Adam raise an eyebrow.

"But I never take an absolutely purist approach to design," says Mr. Buatta. "After all, there are too many good things I might not be able to use. Look at those two pretty French eighteenth-century paintings of game birds. I had been crazy about them for years, and here they are."

Perhaps the room that best sums up his distinctive point of view is the library. "It was the first room we did," he says thoughtfully. "The family considered it the heart of the house." It is typical of the designer's subtlety that the color scheme of the room is red, white and blue, but the tones are so artfully blended into the landscape of the space that the overall effect is one of almost monochromatic naturalness. "Notice that I put in some



OPPOSITE AND 1. The Living Room exhibits a mix of traditional elements and flower-fresh colors. The still life by Wilma Prezzy shares one wall with an 18th-century painted Italian cabinet. Glazed chintzes by Scalomandre; damask by Brunschwig & Fils. 2. A Waterford chandelier in the Dining Room illuminates the silvery tea paper. 3. The stairway wall in the Entrance Hall features a pair of 18th-century French overdoor panels.

"Human beings shouldn't look
as if they stepped out of a hatbox..."



...and rooms shouldn't
look like a milliner's confection."

brass highlights to warm things up," says Mr. Buatta briskly, indicating the coffee table and the fire screen.

Perhaps the most extraordinary thing about the house is the delicate haze of color that seems to hang in the very air of the rooms. "I adore Matisse," says the designer, "and Bonnard's sense of eternal summer—of rooms that have all the colors of a garden—has always fascinated me. Bonnard painted rooms that looked used, and there was nothing shallow about his people. I admire that, too. Human beings shouldn't look as though they'd just stepped out of a hatbox, and houses shouldn't look like milliners' confections.

"Actually, now that I come to think of it, there is another relationship between interiors and painting: everything begins with a sketch or a floor plan. Then the dabs of color begin to be filled in—in my case with fabric swatches. Most people aren't visual enough to understand plans, and I no longer expect someone to say, 'Oh yes, I can live with this chair or that table.' It takes experience to be able to make a statement like that."

Mario Buatta's interior designs clearly reflect his point of view. Without striving for effect, they aim to look comfortable and at ease in what is basically formal dress.

"I never want a room to look so rigid that moving a cushion a quarter of an inch ruins the composition," he explains. "I really don't have any 'secrets,' either. But I do have a number of very definite beliefs. I'm very fastidious, you see. I care a great deal about details; I like things to be exactly right. And I love decoration! Many designers are frustrated architects, it's true, and let me be the first to admit it. I myself studied architecture, but it only took me a single year to realize that I preferred decorating the completed building, rather than worrying about whether it would stand up."

Mr. Buatta's work certainly "stands



OPPOSITE: A pair of 18th-century Delft jars in the Library balance an early-19th-century painting of a greyhound. The color scheme is based upon a Scalamantré linen print. A Brunschwig & Fils print coordinates the Chippendale Gothic armchair. ABOVE: Delicately patterned fabrics characterize the Master Bedroom. RIGHT: A Powder Room mirror reflects 18th-century botanical prints.

up" to the most careful scrutiny. Like many designers of the eighteenth century, his repertoire of forms is quite limited. His devices are well loved and very often repeated.

While his rooms are never daringly original, they seek to please in other ways. They offer a firm vision of calm and order, a vision rarely usual in our restless century. □



PHOTOGRAPHY BY ROBERT EMMETT BRIGHT

Designer's Spaces— Living in Triplicate

Coltellacci's Rome Apartment, Studio and Country Villa



IN THESE DAYS, when anyone who can lay claim to having more than one string to his lute risks being hailed as a "Renaissance man," the term might appear to be a dubious compliment. But there is no other that more aptly

OPPOSITE ABOVE: The Entrance Hall includes early-20th-century French glass vases by Gallé and Moser. OPPOSITE BELOW AND BELOW: An L-shaped counter conceals the kitchen and serves as a winter dining surface, as does the square Living Room table, which can be raised to dining height. The terrace gazebo accommodates summer repasts.

Rome Apartment



describes the versatility of Italian designer Giulio Coltellacci.

In one context he assumes the guise of creator of stage sets and costumes for the ballet, the theater and the opera, while in another he functions as a painter, collector and interior designer. In the field of the visual arts he is, and has been for years, a major force in the cultural life of Italy.

As an interior designer, Signor Coltellacci is not one of those who harp on a single theme. Far from it. Working as he does in various media, he is accustomed to letting his imagination take flight. A case in point is the marked difference of viewpoints clearly expressed in the way he has approached the decoration of his two distinctive residences.

His apartment in Rome, while apparently owing its great chic to the adroit manipulation of color, texture and form, is actually indebted to the triumph of know-how over limited space. His country house, on the other hand—casual, comfortable, conceding nothing to fashion—is just what it seems. It is an old house, well proportioned, one that has been left in its native state, and is valued for what it offers the owner: a tranquil refuge from city life and its many pressures.

The contrast between what the designer has created for himself in these two different residences is simply another indication of the extraordinary versatility that serves as his hallmark.

RIGHT AND COVER: The glass-enclosed Design Studio, formerly a palace winter garden, is a light-filled space with large-scale furnishings and tall potted trees. The domed ceiling, 31 feet high at the center, skylights the original Italian marble mosaic floor.







When in town, Signor Coltellacci lives and works in the Palazzo Tittoni—a labyrinthine Baroque-style complex built in the mid-nineteenth century. Later it was divided into apartments, and Mussolini lived in one when he first came to Rome. As none of these apartments afforded a sufficiently large area to contain both living quarters and a studio, the designer created two separate entities.

For living quarters he chose an area measuring over two hundred and fifty square feet, plus a terrace. In drawing up the plans for it, he resorted to every magician's trick at his command. He widened the narrow living room by making one entire wall of mirror and has lengthened it by making another wall of transparent glass. This slides open, giving onto the terrace. The use of pattern is restricted to the carpet and is a variation on the classical Roman stripe. Everything else—walls,



The Country House sets a different tone to satisfy a different desire. ABOVE LEFT: Fiery vines completely cover the ancient dwelling. ABOVE RIGHT: Scenic 19th-century wallpaper surrounds the Upstairs Salon's antique stone fireplace. RIGHT: Lush vines part to reveal the roughly textured Entrance Hall. OPPOSITE: The large rustic Kitchen typifies a rural refuge.

"I left the house more or less as it was."



ceiling, furniture coverings—are in various shades of pale beige. The original ceiling was lowered to give the illusion of greater width.

Lacking the space for a dining room, he designed an L-shaped counter that is half in the living room and half in the corridor. Concealed behind it is a tiny compact kitchen. For summer dining there is a gazebo on the terrace—a kind of Western adaptation of a sheik's tent, which can be open on four sides, or curtained with drapery.

The bedroom, also small, represents another triumph of mind over matter. By relegating clothes closets and storage space to the adjoining dressing room, and recessing the bed into a mirrored alcove closed off by louvered doors, the designer has achieved much additional space, both literally and

figuratively. By making everything white, from the wool carpeting to walls and woodwork, he has given the space luminosity. A sofa, a work table and bookshelves are the only furnishings. One of his paintings hangs above the fireplace and seems a signature.

The studio is the antithesis of the small apartment. Originally the winter garden of the palazzo, it is a vast room enclosed on three sides by glass. Its domed ceiling is thirty-one feet high at the center. The floor, a handsome mosaic of geometric forms worked in multicolor marbles, sets the scheme. Everything else is white. A wall filled with bookshelves and a fireplace is surmounted by a balcony containing more books. All furnishings here are of large-scale design, so they are not lost in the space. Giant indoor trees

furnish the décor. Working props include a nine-foot-long desk, a drawing board and a painter's easel. It is a designer's dream come true.

San Simeone, the country place, named for the saint whose tiny chapel stands on its grounds, is Signor Coltellacci's great enthusiasm. Built in the fifteenth century and rebuilt in the seventeenth, it originally belonged to a fabulous Medieval castle in the village of San Gregorio nearby. The designer came upon it by accident, while driving in the hills near Tivoli. His attention was first caught by its color—red from the autumnal hue of the vine leaves covering it. In the spring, of course, they are green and luxuriant.

Its situation enchanted him. The house perched atop a knoll above a little valley that, in turn, is surrounded by hills. The vista is superb.

"And there are olive trees everywhere you look," he says proudly. It was clearly a case of love at first sight. "I made only the necessary alterations, such as installing a bathroom. Otherwise, I left the house more or less exactly as it was."

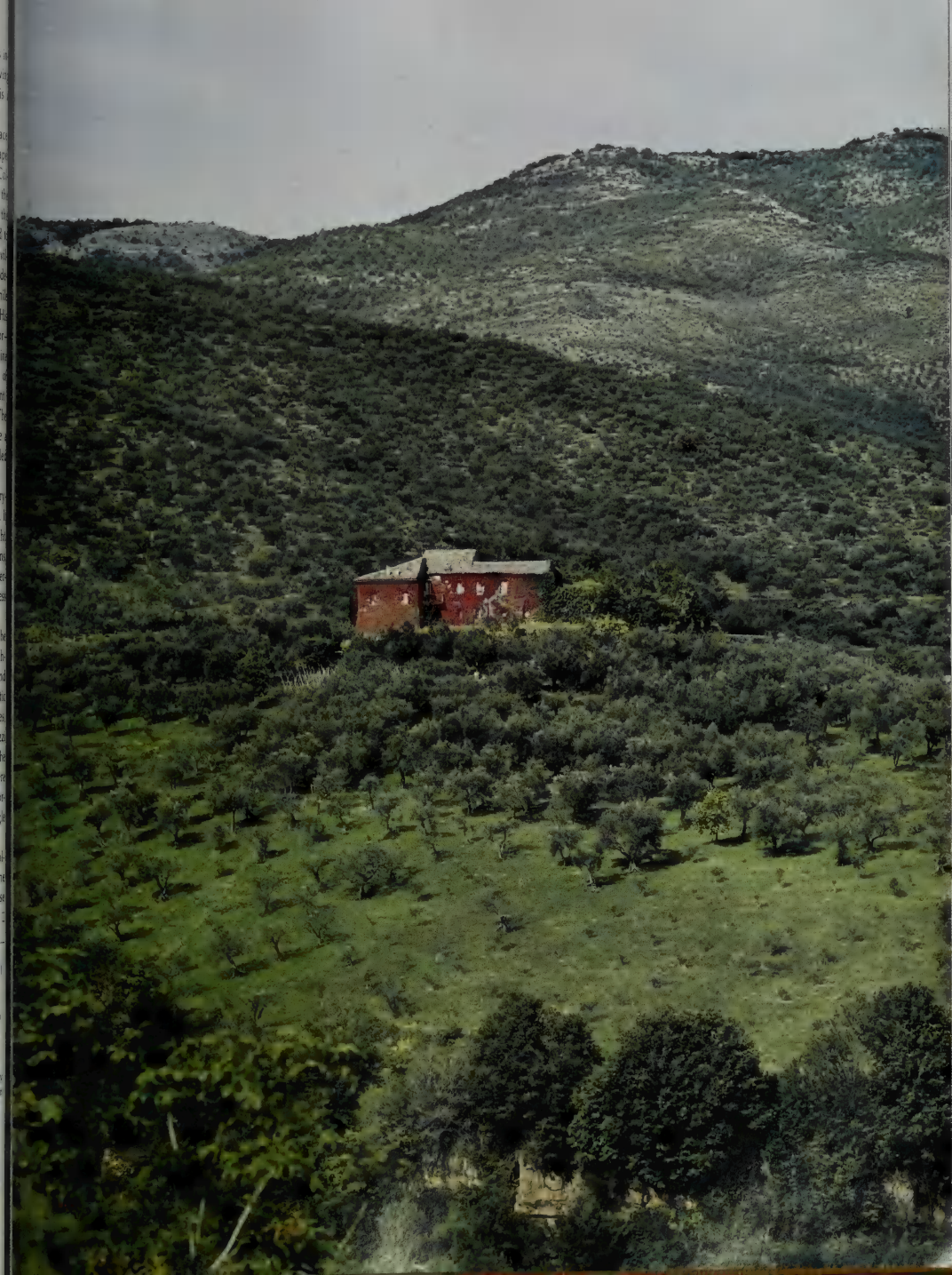
The original floors repaired, the walls replastered, a beam strengthened or replaced here and there, and it was ready to furnish. The rustic antiques, simple upholstered pieces, and handwoven rugs from the Abruzzi mountains are admirably suited to the spacious rooms. For decoration there are some antique paintings, both portraits and landscapes. Not a single trick has been used.

"E il mio paradiso!" says Giulio Coltellacci, with a broad smile. And he really means it. This country house is his particular corner of paradise. □



LEFT: A 19th-century canopied bronze traveling bed faces soft breezes and a restful view through the vine-fringed windows of the Master Bedroom. The original plaster walls and floor bricks throughout have been preserved and restored. Rugs handwoven in the Abruzzi mountains complement the provincial atmosphere. OPPOSITE: From its knoll, the house overlooks a valley ringed by rolling hills. Olive trees and the nearby town of San Gregorio complete the landscape.

"E il mio paradiso!" says Giulio Coltellacci.



A French Pavilion for Northern California

Designer's Own Country House

INTERIOR DESIGN BY VAL ARNOLD

PHOTOGRAPHY BY RUSSELL MACMASTERS



"I WANTED A FRENCH PAVILION," says interior designer Val Arnold, stretching out his long legs and relaxing as he speaks with affection of his country home in northern California.

What he has created is indeed a pleasure pavilion, such as those that flourished around Versailles in the eighteenth century, when such establishments provided an escape from the tensions of court life.

"Today in America," Mr. Arnold explains, "particularly with the stress factor and the economic factor, the complete mobility of society and the demands on the individual, it has now

almost become necessary to have a place to relax and change your environment—to have privacy."

This is particularly true for him, since his home in San Francisco occupies the same building as his office.

"I'm not a good traveler," he continues. "I travel when I feel it's necessary, but I've always had a place in the country. The relaxation you get

ABOVE: Trees create a shaded allée to the Main House, situated on 6½ acres of countryside in the California wine country. RIGHT: A French pavilion houses the Master Bedroom Suite isolated by an enclosed court and lily pond complete with Japanese carp.





from weekends in the country is more important than long vacations."

For about five years Val Arnold rented a weekend place on the beach in Marin County, across the Golden Gate Bridge from San Francisco. In 1972, when the owner moved back, Mr. Arnold decided that it was time for him to become a homeowner. Some years before, he had heard about a small house near Santa Rosa, around fifty miles north of San Francisco.

The house had been built as a retreat "by a man whose taste I respect very much" and later acquired by another owner who rented it to neglectful and careless tenants.

"I went up to see it for the first time," says Mr. Arnold. "It was raining, and the whole place looked like *Tara* after the Civil War. There were broken bottles everywhere, newspapers, rooms crammed with junk, and about thirty cats living in the house.





"Weekends in the country are more important than long vacations."

Views of the Living Room: 1. French doors flank a painting by Michael Dailey above a lacquered Burmese console. 2. Deep-cushioned sofa and chairs are covered in a warm velvet and drawn together by a cotton durrie rug over terra-cotta floors. Shell and basket collections throughout the house are from the New Manila Importing Company. 3. An 18th-century carved French sphinx dominates the mantel. 4. and 5. Enhanced by a velvet-covered window seat, a bay window treated with a Georgian shade captures the sunlight. Pillow fabrics by Greeff, and Brunswick & Fils, echo the Chinese porcelain.

"It has all of the visual benefits of country living, with none of the problems."

It was unbelievable. It was depressing, and I was discouraged. But the basic house was still there."

He did buy the house, a small structure with no bedroom. However, there was a garden house, two beautiful allées of trees and a small pool.

"At first I thought I could live very comfortably in the main house and have the back house, which was not finished, as a maintenance and garden room," he says. "But it became obvious, after I was there for a while, that it wasn't going to be very satisfactory, because of the privacy factor, and of course I would have to have a bedroom. I had once lived in a house with a bedroom in a separate building, and

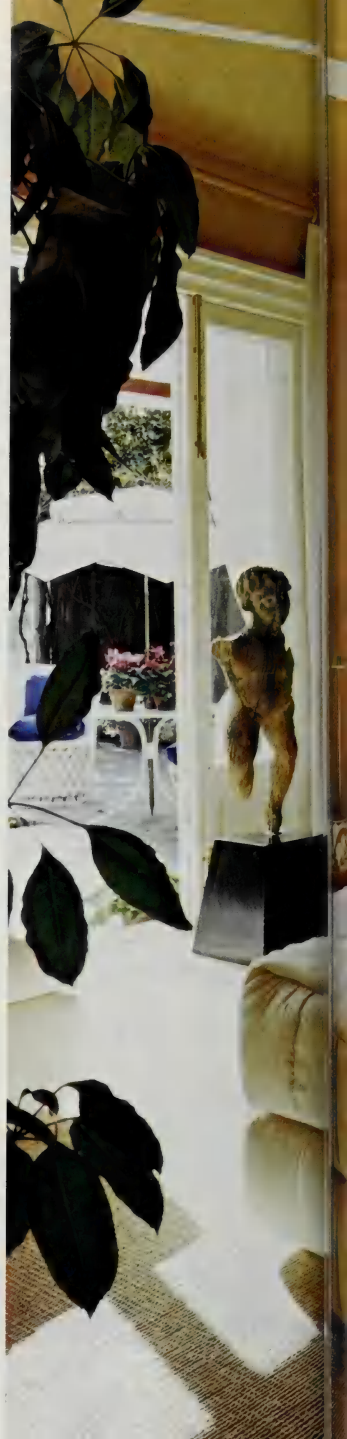
I liked the idea." So the garden house was converted to the purpose.

As he worked with the structure, he grew more impressed with the beauty of the original design.

"I was going through a book one day, about the famous old houses in France, and I started seeing parts of my own house in it—all the beautiful designs and the details that had been

BELOW: A Laotian Buddha poses atop a custom pine countertop in the Master Bathroom.

RIGHT: In place of color and pattern, texture interprets the design in the Master Bedroom: soft cotton fabrics, Rosecore sisal and a heavy raked paint finish. A heating unit is concealed in the antique stove. Carved angel is from the Philippines; painting by Michael Dailey.







incorporated. I was especially eager to keep that architectural feeling. You have to understand what a house is, before you can really develop it."

Val Arnold created a second structure to house his bedroom and bathroom and turned the pool flanked by the two buildings into a lily pond, ecologically balanced and complete with Japanese carp. He added a larger pool slightly away from the house and concentrated on the landscaping.

"Peter Logan, who spent three years landscaping the area, kept it very rural, very country," he explains. "It was fantastically expensive, because we put in full-grown trees and a lawn with a sprinkling system, but it's very low maintenance. In the springtime there are thousands and thousands of daffodils, and all year round there's always something to use indoors."

The house expands outward into the surrounding area. The designer and his guests "live outside" during the summer, enjoying it from May through October, sometimes up to the end of November. The pool, "... not a city pool, with a patio or terrace," sits in the middle of a meadow and reflects the whole house on its surface. The water is filtered and recycled through a process employed by the astronauts during space trips. Maintenance is almost nonexistent, since the pool is heated by solar heating panels hidden behind the trees.

The small estate has, says Mr. Arnold, "all of the visual benefits of country living, with none of the problems." In the valley below is an 85-acre dairy preserve, and the pastoral scene can be admired—cows, horses, sheep—without any maintenance.

With a high bluff on one side of the property, a ravine on another and

RIGHT AND ABOVE: Woven basket chairs offer comfort for dining at a country pine table in the Kitchen. Doors and windows remain unshaded for an expansive view of the courtyard and property beyond. Durable awning fabric in a bold pattern substitutes for wallpaper. The intricate carved desk chair is Burmese. OPPOSITE: Lunch is carried in New Manila Importing Company baskets for a cool picnic under the trees—a favorite way to entertain in summer. An imported cotton spread serves as a tablecloth and punctuates the colorful outdoor setting.

trees all around, there is little chance that the outlook will change. But, in order to ensure seclusion, the owner added two acres to the original area several years ago, making an existing total of six and a half acres.

"It's an exciting house," Mr. Arnold says. "The rooms are perfectly proportioned, with a minimum of openings, but a feeling of space. I hate enclosures. Actually, the design is so complete by itself that there are only

two wall areas that need decoration. So I have only two things: a collage of fabric and paint in the living room—a gift from Canadian artist Terry Leftrook—and a fine painting in the bedroom by Michael Dailey.

"I wanted the house to be picturesque, and it is. But at the same time I wanted it to be cozy, comfortable, workable—and luxurious."

The house is also practical—there are two dogs, two cats and often an

occasional bird in residence—with tile floors, sisal rugs and lots of baskets. The array of baskets, in fact, is put to frequent use by the designer and his guests during the summer months for picnics under the trees.

In the summertime, when there are many guests, white canvas slipcovers and straw matting hold sway. But winter is the time for a blazing fire.

"The house was a labor of love," says Val Arnold. "It's a part of me." □





well
with
in r
Bod
Dear
tree
head
iron
H
entr
pain
horn
too,
jam
the f
anc
ride

ono
yard
Lad
Swe
pool
with



The Somerset Gardens at Badminton

Landscape Architecture by Russell Page

PHOTOGRAPHY BY DERRY MOORE

WELL OFF THE MAIN ROAD, along a route with old stone walls on either side and in remote farming country, stands *Badminton*, the seat of the Duke of Beaufort. Its towers reach above the trees, and Constable clouds scud overhead. A long drive, guarded by blue iron gates, leads to the main house.

Hidden behind a high wall at the entrance to the drive is a yellow painted lodge house—the country home of the present heir to Badminton, Lord David Somerset, and his family. Beyond the nearby village nestle farmhouses, some crenellated, and ancient woods of beech. Horses and riders are out for their early morning

exercise, and the scene suggests an earlier century, English and serene.

Appealing as the façade of Lord David's house is, it is the back that reveals all the work of the owners. There is a walled garden of monastic privacy, at the boundary of which are the kennels of the Master's beagles.

Landscape architect Russell Page, who was in charge of the garden designs at Longleat, the home of the Marquess of Bath, when Lady Caroline Somerset grew up there, has been responsible for implementing much of the work at her home in the lodge house of Badminton.

One day the Somersets will live in the main house, and they anticipate with pleasure stepping into the shoes of former celebrated Badminton gardeners. The first duchess in 1623 was famous for her botanical expertise. She imported plants from Holland

and kept vast greenhouses in London.

"We'll hopefully have learnt from the mistakes we've made here," says Lady Caroline, "though I'm so in love with what we have, I might become a difficult mother-in-law—trying not to be bossy about the garden."

Mr. Page describes how the garden evolved from its grass roots: "The Somersets have a typical Cotswold garden in the area that stretches from Northampton down the Oolite Belt formed of limestone. The stone is used for walls and roof tiles, and old cottage gardens enclosed in the walls are found frequently. The little manor houses are enclosed with more walls. Too, this is an area of passionate gardeners. I think the interest of the garden here is that it has a very decisive framework—all rectangles linked by narrow openings, forcing one to go and see what it is that lies beyond.

OPPOSITE: The afternoon sun shines on a garden with flowers reminiscent of those in Lady Caroline's favorite childhood book, *The Secret Garden*. ABOVE: A gate opens to the pool garden and a trellis beyond, extravagant with legendary romantic roses.

"It saddens me that you rarely
start to be keen about gardening
until you have one of your own."

—*Lady Caroline Somerset*





"The solution here has been to work in a fairly disciplined setting in order to achieve something along the lines of the terms the Somersets like. In this case, there are old-fashioned roses, gray foliage, simple herbaceous plants. The garden developed slowly, and all the better for it."

Last autumn Lady Caroline went on a botanical trip to Chile. At the moment her interest has graduated from small flower gardens to trees, and there are plans for an arboretum beyond the rondelle of pleached limes. Mr. Page adds that some of the guidelines in planning an arboretum are that you have to be careful to give enough space for individual trees and plant them in context with each other.

On the side of the house where the family sometimes has summer meals in a courtyard, there is an area of grass that Lady Caroline plans to transform into what she describes as a richly colored Persian-carpet garden, with candytuft and helianthemum.

Once a year the garden is opened to the public, an event that the Somersets enjoy enormously.

"We look forward to it and work up to the day," they explain. "It keeps you on your toes."

"It saddens me that you rarely start to be keen about gardening until you have one of your own," says Lady Caroline. "I started when I was about thirty-five. If only I'd used the earlier years to learn and enjoy."

The owner sees her garden as a series of rooms seasonally in bloom.

"I prefer a splash of color once a year," she says, "rather than trying to keep each part just turning over."

Here in autumn passionflowers cling to the crumbly Bath wall. Ground covers in the pond garden include vincas and campanulas of various kinds. The swimming-pool

AT LEFT: Clematis and wisteria climb over an old stone arch; a great thistle shines silvery against a yew hedge. 1. The main vista from the house is deliberately narrow—an invitation to explore the surrounding gardens. 2. Old-fashioned flower borders are edged with gray foliage. Says Lady Caroline, "Gray is the most useful color in the garden for taking indoors." 3. A white cherry tree casts its shadows over a rose garden and its aged walls.

"I adore cataloging, listing, brooding over plants."
—Lady Caroline Somerset



garden has *Senecio Grayi*, *Romneya Coulteri*, rose 'Iceberg,' yellow iris, rose 'William Lobb,' verbascums and white clematis 'Madame Le Coultre.'

"I'm fearfully competitive," Lady Caroline continues. "I love to be the best, so I'm either smugly happy or deeply depressed in the garden—depending on what I've seen in someone else's. I admit I'm delighted if I know what I am growing is doing better than elsewhere. And I adore cataloging, listing, brooding over plants and ticking off our progress."

In the living room of the lodge house are verdant potted ferns, and a log fire crackles. Guests gather along the club fender, and someone suggests that the white flowers in a vase are wilting. Lady Caroline sweeps up the vase and tops it up with Malvern water.

French doors lead from living room to garden, and the two blend most gracefully. York stone forms the courtyard outside, and thyme and

other small plants thrive between the weathered slabs. Tubs at the doorway hold a mass of verbena because their fragrance recalls the owner's childhood. She loved stories with gardens and mystery as chief ingredients, and *The Secret Garden* was a favorite.

The most personal room in the house is the one nearest the herb garden where all the gardening paraphernalia is efficiently stored. Spades gleam, a scarlet apron and straw hats hang behind the door, and on a pin-board tools are kept with outlines of their shapes clearly marked so that it is clear to see if a fork or trowel is mislaid. Lady Caroline cannot bear to wear gumboots or gloves, and so she puts up with roughened hands.

The house is constantly filled with flowers. "Not special arrangements, just a lot of bowls dotted about," she explains. "I've got rather 'sweet' tastes and mix blue, pink, mauve, white and gray. Gray is the most useful color in

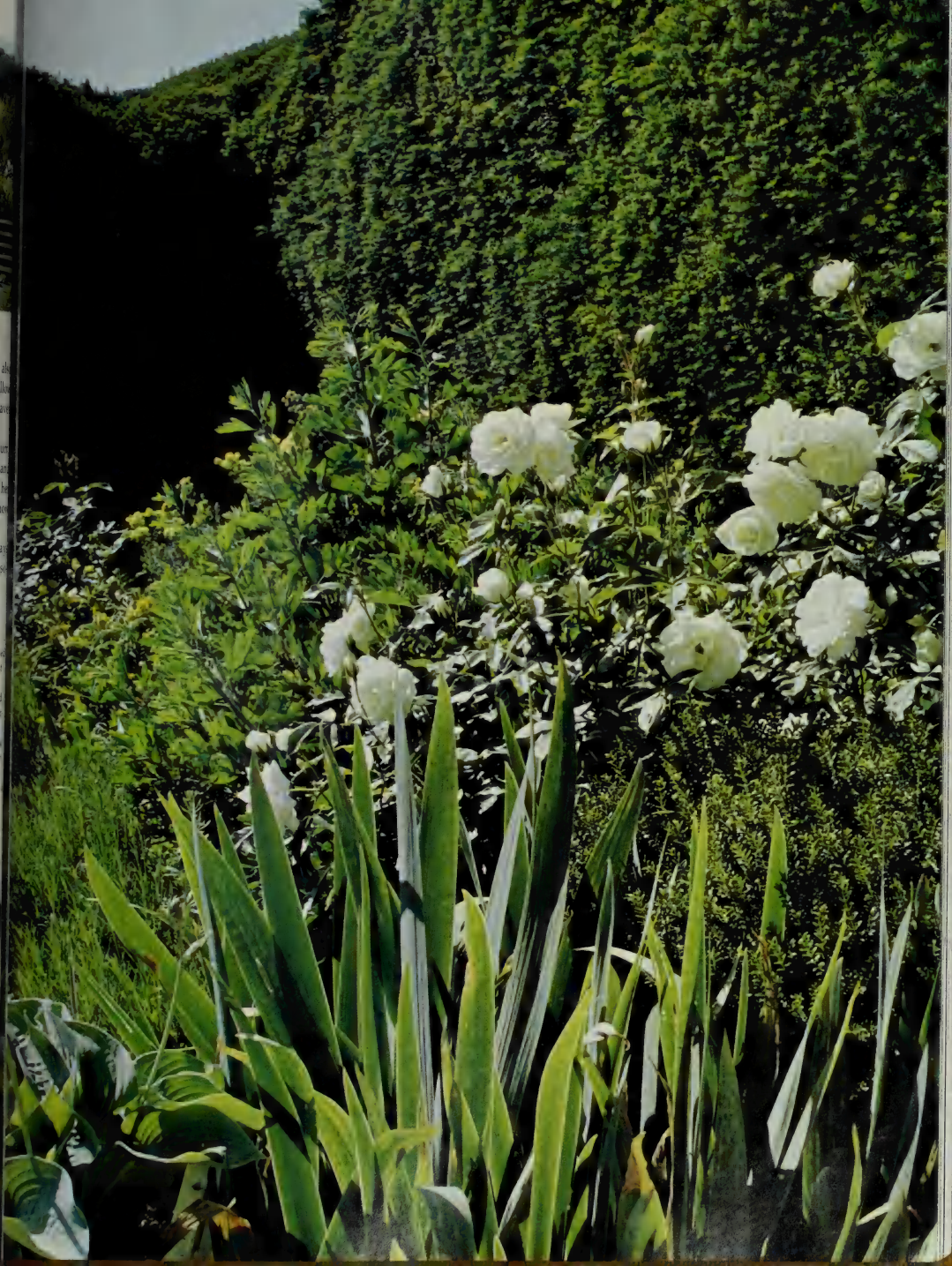
the garden for taking indoors. It is also perfect for the gray, silver and yellow border, since plants with gray leaves usually have yellow flowers."

Making a garden is a continuum, and there is always more to plan and do. Lady Caroline says that one of her greatest delights is considering how the garden will be next season.

"Even though we don't always manage to always keep to them, resolutions are such fun to make!" □

1. One of the yew-hedged rectangles designed to prompt the viewer to search and see what lies beyond. 2. Guests lunch against a background of irises, dwarf campanulas, and roses. 3. Yew hedges are clipped to give year-round solidarity to a garden whose greatest moment is in early June. 4. As in classic fairy tales, roses cling to an old wall. 5. A Chinese Chippendale garden seat, against a *Senecio grayii* grown to a rare ten-foot height, offers a sunny moment of quiet. OPPOSITE: Gentle hybrid roses and June irises belie the dark mystery that lies within a yew hedge billowing twelve feet high and deep.





The Common Denominator Is Style

Designer Mixes Periods with Brio

INTERIOR DESIGN BY J. P. MATHIEU

PHOTOGRAPHY BY RUSSELL MACMASTERS

THE COMMON DENOMINATOR is as important to the art of interior design as it is to the science of mathematics. In the area of design, however, it will have a good deal more flexibility.

As Los Angeles interior designer J. P. Mathieu sees it, the common denominator in his field of endeavor is to be found in the one word *style*. It is a word open to many interpretations, and Mr. Mathieu is secure enough to illustrate it, not only in terms of the fabrics and furniture he designs for The Eclectic Eye, his own showrooms in Los Angeles and Miami, but in terms of the Los Angeles apartment he created for his own use.

"To be honest," he says, "I don't like the decorated look. If I work on your house, for example, I want to leave the impression that you did it all yourself—that there really wasn't a decorator involved." He looks around his apartment with a smile. "Well, at least that's what I tried to do *here*."

The result is not quite as ingenuous as it sounds, and Mr. Mathieu had some important advantages at the beginning. He lives in an older building with many generous architectural details, and he did not have to compensate for the sterile divisions of space that mark a great deal of modern construction. His apartment—even without furniture and fabrics and antiques—has considerable charm: high ceilings, beautiful wood floors, large

windows, and an unusual floor plan.

This rich and appealing architectural background, however, has its own inherent dangers. Overelaborate and artificial interiors—the "decorated look"—would effectively destroy it. But Mr. Mathieu's insistence on quality and his easy grasp of simplicity and understatement make such a failure virtually impossible.

Whether in his own apartment or in a client's house, he prefers to use a simple and beautiful object rather than something merely expensive or ostentatious. Better a handsome straw basket for a dining room table than a dubiously elaborate silver bowl.

"In recent years," he explains, "both decorators and clients have become far more knowledgeable and sophisticated. We have finally reached a point where we can mix different periods with confidence."

The mixture he uses for himself is catholic: eighteenth-century Italian provincial, Art Déco, Ch'ien Lung porcelain, Japanese lacquer, Philippine straw baskets, Indian fabrics, Moroccan tables, Oriental rugs, seventeenth-century Spanish polychrome angels. The mixture is rich, but nothing is overpowering, nothing is out of place.

"There's no doubt that my taste runs more to the subtle than to the flashy," he explains. "But that doesn't mean I won't use a strong color or make a bold statement where I feel it's

necessary. Look at the sang de boeuf I used for the bedroom walls. A very strong color—but an elegant one."

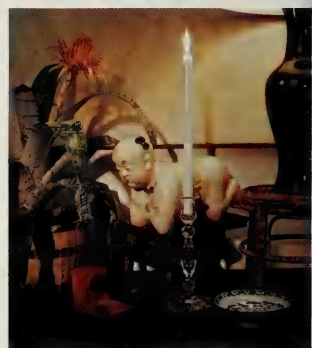
And his own apartment is by no means an exercise in understatement. Rather, it is an exercise in careful control. Take, for example, the dramatic silk panel from the Peking Opera Company, used so effectively in the living room. It is an object entirely capable of overwhelming an ordinary room or leading to decorative excesses. But Mr. Mathieu—while surely exploiting the panel's dramatic effect—has softened its impact by centering furniture of his own design in front of it. The sofa, the chairs and the ottoman are simple and neutral.

"But I do like to create a bit of fantasy once in a while," he goes on. "I might even change the décor when I'm giving a dinner party in order to add some drama. Mood is very important to me."

The occasional fantasy and bold statement apart, J. P. Mathieu is content to devote his life and his designs to simplicity and understatement. These are qualities that have made him much in demand, and he spends a large part of his time traveling and working on

OPPOSITE: A kilim rug leads through the vaulted entry that frames the exotic and theatrical Living Room. The horizontal lines of voluptuous upholstered pieces balance a monumental embroidered-silk panel from the Peking Opera Company. Chinese pewter and bronze deer reflect the candlelight against two Art Déco mirrored screens.





1. A Nepalese gold-leaved Buddha hand serves as a Dining Room table centerpiece.
 2. Antique fabrics from India and Indonesia cover the Sunroom sofa pillows.
 3. A baby-shaped Ch'ien Lung porcelain headrest kneels near another Buddha hand, this one Siamese.
 4. An antique sang de boeuf vase collection lends its hue to the wallcovering in the Master Bedroom.

'I do insist on simplicity and style.'



projects both commercial and residential in many parts of the world. At the moment, for example, he is busy in Texas and at the same time completing interiors for a house in Mexico.

Clients appreciate his insistence on quality, and they also appreciate his

realism. When he takes on a residential assignment, he does not insist on throwing everything away and making a fresh start. Too many designers, he feels, have a tendency to be autocratic.

"I know there are decorators with large egos," he says. "And they have

spoiled many things for the rest of us. I'm not saying that I don't have an ego, too. But I also have a responsibility to those who pay for my advice. I use what talents I have, and I do insist on simplicity and style. That's the important thing to maintain—style." □

Theodore Roosevelt's Long Island Estate

The Past Revisited at Sagamore Hill



TOP: The brick and frame house served as a base for Teddy Roosevelt's robust life and for the entertaining of dignitaries who often joined in the activities. ABOVE: It was on this Veranda in 1904 that Theodore Roosevelt was notified that he had been nominated for president. RIGHT: The North Room is rich in memorabilia: Roosevelt's Rough Rider hat, and Remington and MacMonnies bronzes.





IT SITS PROUDLY on the spine of a hill ringed by dogwood, oak and hickory trees near Cove Neck on Long Island's gracious North Shore, overlooking Oyster Bay and Long Island Sound. Sagamore Hill is as striking today as when it was the Summer White House and home of Theodore Roosevelt, one of America's most beloved presidents.

In the truest sense of the word, it was a home. Pomp and circumstance were traded for the happy laughter and boisterous activities of the president and his six children. A devoted husband and a loving father, he wanted his children to have memories of their home always, as he did.

"Fond as I am of the White House and much though I have appreciated these years in it, there isn't any place in the world like home—like Sagamore Hill, where things are our own, with our own associations," President Roosevelt wrote to one of his children.

The nation and world watched with interest the activities at Sagamore Hill during the Roosevelt presidency. When the war news became depressing it was a common remark of the day to say "I'm going to Sagamore Hill to get a treatment." Neither a lavish estate nor a resort, Sagamore Hill was actually a working farm with garden and livestock that Mrs. Roosevelt managed with skill and devotion.

It was the kind of high-spirited place where houseguests on arrival weren't allowed to unpack, rather urged to get into their bathing costumes or riding clothes; where dogs and children—as many as sixteen Roosevelt cousins at once—ran uninhibitedly among the foreign dignitaries and heads of states; where an ordinary sight would be the president roving on the bay or jumping off the

barn roof with the children.

A zest for life permeated Sagamore Hill. Theodore Roosevelt said, "We loved a great many things—birds and trees and books and all things beautiful and horses and rifles and children and hard work and the joy of life."

As a child, Roosevelt had summered with his family in the Oyster Bay area and at an early age fell in love

with the Sound, the open meadows, the rolling hills and the bird and plant life. Two months after his first marriage in 1880, he purchased 155 acres and made plans with the architectural firm of Lamb and Rich to build a house that would express "solidity, dignity, hospitality, comfort and permanence." It was to be the home for his wife and their expected child.



"...hospitality, comfort and permanence."

—Theodore Roosevelt

ABOVE: The Parlor typifies 19th-century gentility where a child often sat in the rocking chair for tea. The portrait of Mrs. Roosevelt is by Philip A. de Laszlo. The French Sèvres porcelain vases, lamp and urn were gifts from Mrs. Roosevelt's family. RIGHT: The Kitchen, with its coal-burning stove was used until the death of Mrs. Roosevelt in 1948. Here butter was made and bread baked daily. OPPOSITE: The family gathered in the Dining Room for all meals of the day. The Roosevelts purchased the Italian walnut dining set on their honeymoon.

Shortly before construction plans were completed, his wife, Alice, died in childbirth in 1884 and on the same day his mother died. A desolate T.R. went West to a ranch in the Badlands, but before leaving he was determined to have the home built for his baby, Alice. Completed in early 1885, it was named for Sagamore Mohannis, chief of a small Algonquin tribe who had

lived on the land centuries before. It was where Theodore Roosevelt brought his child and Edith Carow, whom he had recently married.

A well-built Victorian structure of frame and brick with wood siding, Sagamore Hill is alive with color. Its upper floors are painted a deep mustard with a dark forest green trim that complements the red brick. Prominent

gables, dormers and verandas with three massive chimneys serving eight fireplaces in the house are the architectural features of this solidly built home. A typical Rooseveltian touch is the pair of antler horns perched like an elegant weather vane on the roof.

Upon the death in 1948 of Mrs. Roosevelt, who lived at Sagamore Hill nearly thirty years after her husband's



death, the house, its 83 acres and its contents—furniture, rugs, china, books, pictures, bronzes and trophies—were purchased for \$300,000 by the Theodore Roosevelt Association. In 1963 the association presented Sagamore Hill to the United States Government. It is now a national historic site, administered by the National Park Service, U.S. Department

of the Interior. Open daily from 10:00 A.M. to 5:00 P.M., Sagamore Hill is visited annually by thousands of people.

Theodore Roosevelt had firm ideas about Sagamore Hill: "I did not know enough to be sure what I wished in outside matters. But I had perfectly definite views what I wished in inside matters, what I desired to live in and with." He explained his point of view

to the editor of *Country Life in America*: "I had to live inside and not outside the house; and while I should have liked to 'express' myself in both, as I had to choose I chose the former."

Very nineteenth-century in mood, Sagamore Hill's interiors are inclined to be a mass of Victorian clutter and dark wood with the unexpected addition of Roosevelt's hunt trophies—



stuffed animal heads, fur rugs, skins and horns—hung on the paneled walls and draped over furniture throughout the house. The Roosevelts seemed more concerned with who was in their house than what was in it.

The owners, in fact, bought a number of the furnishings at auction, during a period when it was not fashionable to do so. Other furnishings

were gifts, like the maple bedroom set bought by Theodore Roosevelt's father in 1876 at the Centennial Exposition in Philadelphia. Most of these original pieces can still be seen in the house, their antique charm preserved.

The most memorable pieces of furniture at Sagamore Hill, outside of a horn chair in the Gun Room, are the bookcases. They, like the books, are

everywhere, first editions mixed among less valuable titles. Books were used, not displayed, and the Roosevelts' love for reading led the architects to include many window seats and shelves with deep alcoves in the house. "The books have overflowed into all the other rooms, too," wrote T.R. in his autobiography, one of twenty-eight books he authored.

Across an expansive hall is the library, which was President Roosevelt's office where he met with important guests like Viscount Kaneko of Japan during the Russo-Japanese peace negotiations, a room that earned the nickname "the heart of the house" from daughter Ethel Roosevelt Derby. It has been said that when the "ting-tang" clock on the mantel struck four o'clock daily, T.R. would stop whatever he was doing or interrupt whomever he was talking to and excuse himself to join his children in play on the sloping front lawns.

The Roosevelts loved entertaining. Luncheons, teas, dinners and houseguests were all part of the normal Sagamore Hill routine. Dinner was always a noisy affair with the children and/or their father telling tales of the day's adventures no matter what very important person was there. As much a part of the oval dining room as the heavy, ornately carved Italian sideboard and table that the Roosevelts purchased in Florence on their honeymoon, is the moose head with the fixed stare and widespread antlers, on the far wall. The story goes that T.R., on a hunting trip in Maine, had to kill this moose who repeatedly charged him. Since it nearly killed him, he naturally wanted to remember it.

As the family expanded and the social obligations of the presidency

"I had perfectly definite views of what I wanted."
—Theodore Roosevelt

OPPOSITE: The Bedroom, used over the years by the Roosevelt boys, is furnished with an oak bed, black iron stove, American Indian rug and a kerosene tin lamp shaded with milk glass. ABOVE: The Master Bedroom, where yuletide stockings were hung for celebrations on Christmas morning, is furnished with a curly maple bedroom set. The hanging cabinet belonged to Mrs. Roosevelt as a child. LEFT: Mrs. Roosevelt's dressing area holds the gentlewoman's accoutrements of the 19th century: silver-backed brush, mirror and a silk parasol.



mounted, the North Room was added in 1905 at a price more than half the original cost of Sagamore Hill (\$16,975). It was designed by C. Grant LaFarge. "The most attractive feature of my house by all odds. Really I like it better than any room in the White House, which as you know is my standard of splendor," President Roosevelt appreciatively wrote the architect LaFarge after it was finished. It is not an imitation of anything. The North Room is now one of the most appealing parts of the house.



Stately and dignified, it is a room befitting a United States president, and the most un-Victorian room at Sagamore Hill. Beckoning visitors into the room is a large and imposing pair

continued on page 160

LEFT: Mrs. Roosevelt's velvet hatbox is stored in the Trunk Room. BELOW: The Nursery is furnished for play as well as with reminders of the morality of the day: "Charity Begins at Home" captions the print above the washstand. OPPOSITE: One of Teddy Roosevelt's requests: "I want a big piazza where we can sit in rocking chairs and watch the sunset."





Victorian Townhouse in Manhattan

Fabric Designers' Measure of Urbanity

PHOTOGRAPHY BY RICHARD CHAMPION

EVEN THE MOST relentlessly overbuilt city seems to harbor tiny oases, little clusters of houses that stubbornly resist every effort to dislodge them. They manage to hang on, decade after decade, witnesses to a more delicately scaled way of life. Their mysterious tenacity must have a great deal to do with the love such enclaves inspire in their owners. These neighborhoods have the knack of attracting, from succeeding generations, those intelligent few who understand the need for the subtle to triumph over the obvious, the refined over the coarse.

There is a small row on Manhattan's East Side that has a particularly felicitous record of survival. Built in the 1860s for bachelor soldiers returning from the Civil War, its painted ivy-colored façades have never had to hide the ignominy of subdivision into apartments or rooming houses. Perhaps, however, the unusual scale of these houses had as much to do with their survival as sentiment. Fifteen feet wide and only three stories high, they were virtual dollhouses to the Victorians, but ideally sized for twentieth-century New Yorkers seeking both fine proportions and intimacy.

Ten years ago Jay Crawford and Anthony Tortora acquired one of these collector's items and began a long process of exploration and experimentation that culminated in a remarkably sophisticated house. No physical alterations were made; through the manipulation of objects



alone Mr. Crawford and Mr. Tortora created a series of poised spaces in which the art of pure decoration is truly manifest. It is a house at once conservative in its air of languid luxury and revolutionary in its use of proportions. It is a house for an intellectual—or a sybarite.

The owners are sitting in the second-floor living room, surveying their completed project. Neither is an interior designer by profession. Jay Crawford is a successful fashion illustrator and Anthony Tortora's partner in

Quadrille, a company for which they design fabric and wallpapers with surpassing flair and imagination.

"We both wanted a distinctly urban house," says Mr. Crawford. "But at the same time we wanted it to function like a screen or a filter, shutting out all the noise and tension of the city."

Two views of the Living Room illustrate the successful use of large-scale furnishings within the confines of small Victorian spaces. An 18th-century Chinese panel and a painting by Claudio Bravo provide contrast. Sisal matting is from Patterson, Flynn & Martin.





And, too, we wanted to let in all the things that make us confirmed New Yorkers—elegance, energy and, of course, marvelous people. We both like to entertain, and the house is very much oriented toward social life.”

The living room, situated as it is on the middle level of the house—above the dining room and kitchen and below the bedroom and sitting room—serves as a handy paradigm for the whole miniature ensemble. It is not a large space, but the objects in it are relatively huge—overscaled.

“We love palace furniture,” says Mr. Tortora disarmingly, “or at least palatial scale.” The way pieces designed for different purposes—some of

ABOVE: A collection of 18th- and 19th-century Delft and Canton porcelains on the draped Dining Room table add to the vibrant effect of colorful cotton fabric used extensively. RIGHT: A foliage-print cotton sets a cool summer table in the Garden. OPPOSITE ABOVE: Proud bird of paradise in a 19th-century Chinese vase repeats the Bed/Sitting Room’s color scheme. Carpet by Patterson, Flynn & Martin. OPPOSITE BELOW: Hallway table arrangements include classical heads.





them quite grandiose—have been ingeniously selected to work in rooms modest even by contemporary standards is part of the special and unusual delight of this house.

"We surround ourselves with antiques," Mr. Tortora explains, "but we don't adopt a pious attitude."

"A house is meant to be a place where you can put your feet on the furniture or lounge in bed on Saturday morning," agrees Mr. Crawford. "There is no such thing as luxury here—only necessity. The essentials."



"I suppose it ultimately has to do with selection and sparseness," he goes on to say. "I've always admired the Japanese point of view that holds it best not to have a great number of objects around at one time but to rotate possessions—and display them with great simplicity."

"Another element is a completely reckless mixing of periods. You might compare it to my love of cooking. I like Chinese cuisine, but I never serve all-Chinese meals. And I'd never want to live in an all-French interior. We

both love acquiring things from different sources—food, antiques, people."

The unusual power and coherence of this house stems as much from its sense of unfettered choice as it does from a great honesty. The style is bold, coherent and completely without nationality. The house embraces many ways of seeing, yet everything works clearly and harmoniously together. It is a house that is free of conventional Western ideas of scale—yet it is by no means Oriental, offering an ambience in which a sophisticated person

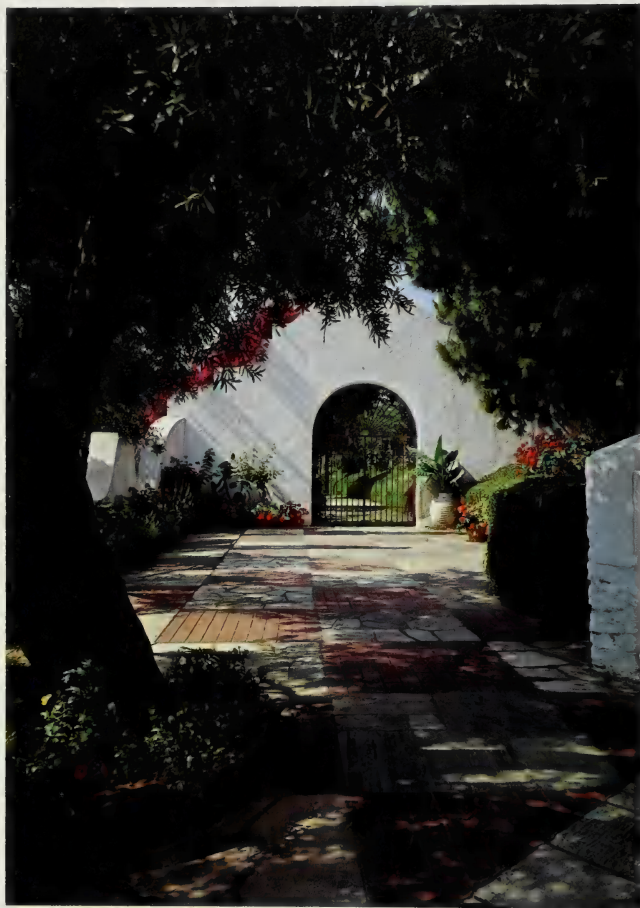
from any culture might feel comfortable. Such is the secret of complete modernity. This is surely an appropriate incarnation for a house in an international corner of New York. And a happy augury for the continuing existence of charm and good taste. □

ABOVE: A blazing fire, an Early American throw and gathered chintz bring warmth and depth to a Bedroom. The lacquered chairs are 18th-century Chinese; the modern painting is by Dzubas. OPPOSITE: The overall application of an airy confetti-print cotton defines and enlarges a diminutive Guest Bedroom.



Under a Grecian Sun

Second Garden of The Hesperides

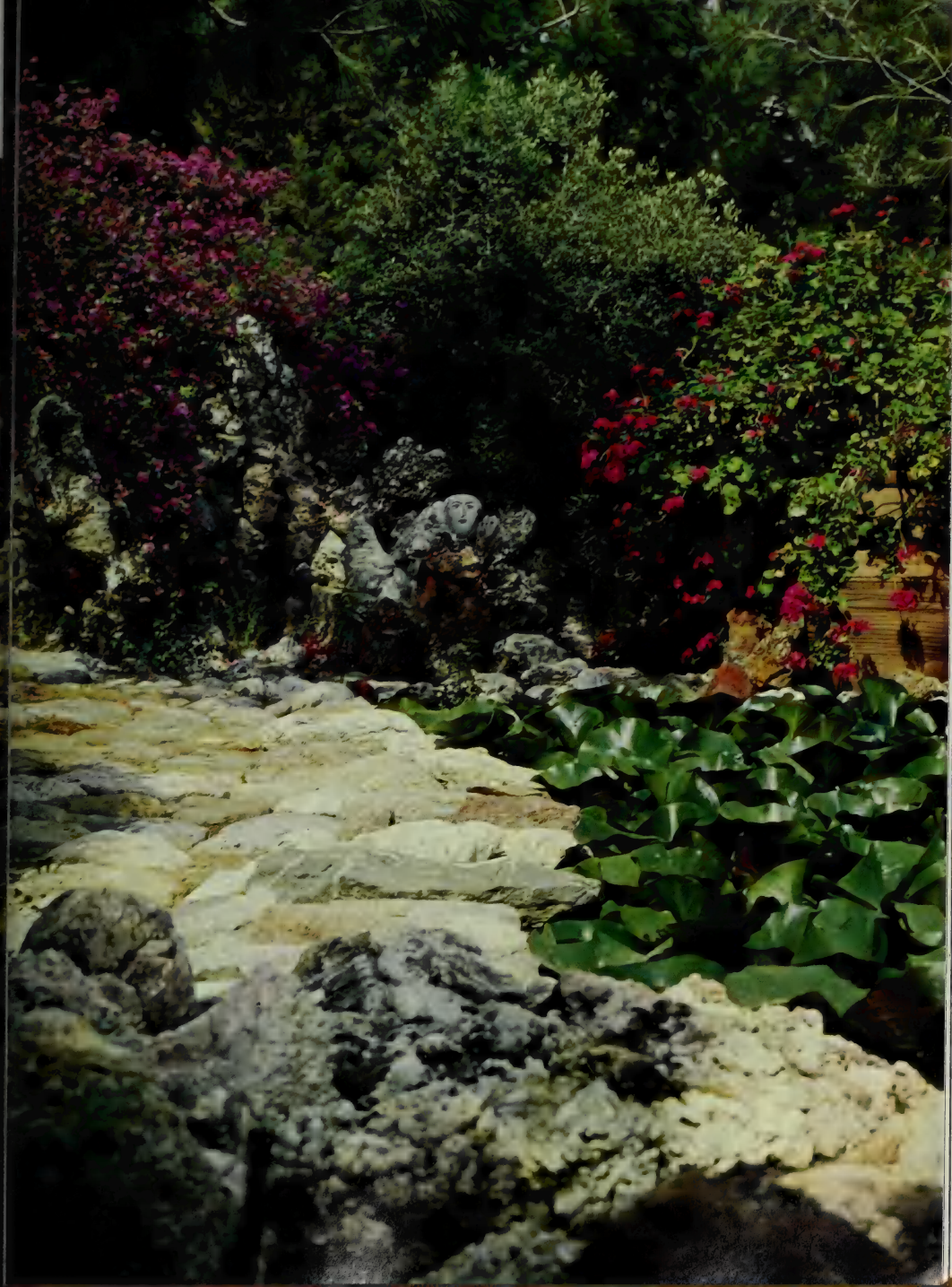


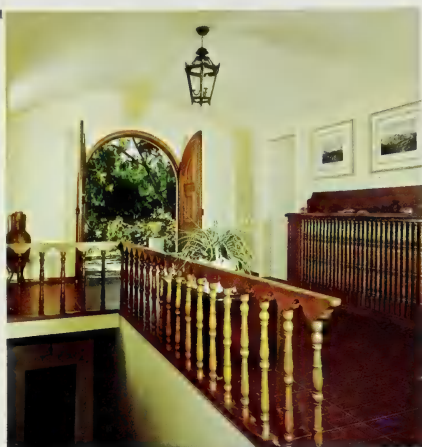
THE GREEK GENTLEMAN is charming and unobtrusive. This is true whether he is reading an art magazine on some jet plane or listening to the opera at Salzburg or exploring Mexican jungles or jumping hemispheres to be the guest of honor at ambassadorial dinner tables. He is as unobtrusive bestowing princely gifts: restoring the Athenian palace of Otto I, adding a new wing to the Benaki Museum in Athens, making arrangements for a projected multimillion dollar concert hall. In his leisure time the same Greek gentleman edits a superb collection of rare paintings, watercolors and first editions on the subject of Greece. He is Lambros Eutaxias, former minister of finance and a statesman thirteen

LEFT: Wrought-iron gates, framed by an archway of traditional whitewashed stone, admit visitors to the verdant estate at Eleusis.

ABOVE: A garden entrance is lined with hibiscus and flowering jacaranda. OPPOSITE: Buoyant water lilies bask in the Greek sun, surrounded by a natural rocky landscape.

INTERIOR DESIGN BY T. H. ROBSJOHN-GIBBINGS AND CARLTON W. PULLIN
PHOTOGRAPHY BY I. IOANNIDES AND L. BARTZIOI





times elected to the Greek Parliament.

How inevitable, then, that this seemingly endless flow of energy and gentle persistence should focus on a barren mountain slope near the ancient site of the Eleusian Mysteries. How inevitable for Lambros Eutaxias to transform an area of rocks and thistles into a second Garden of the Hesperides, where friends converge

from world capitals to swim in pine-shadowed coves, to gossip around a luncheon table decorated with the Baroque pattern of shells—some green, from Amazon jungles—to enjoy Greek gourmet delicacies in lush surroundings. Surroundings framed with vistas of flowers, mimosa, cypress trees and the hyacinthine summer sea.

Many reasons account for the

transformation of a barren landscape into an astonishing oasis: water brought from distant wells, the strength of the Greek sun, a measure of taste and great imagination, the devotion of a green-thumbed head gardener named Costas.

Flowering through spring and into summer as surrounding mountains turn to bronze in sweltering heat, the

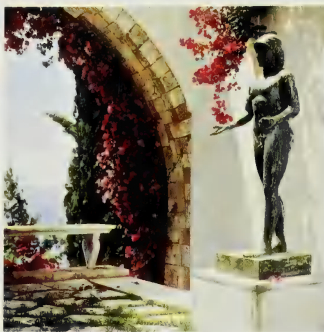
Surroundings framed by vistas of flowers, mimosa, the summer sea.



garden still glows with bougainvillea, geraniums and a profusion of flowering plants grouped on terraces. Spirits, touched with the finale of summer days and the bittersweet melancholy of autumn, are lightened. When spring—once personified as Persephone in the two-thousand-year-old Mysteries at nearby Eleusis—quickens the mountains with a paean of wild flowers, the garden exults with lilac-colored iceplants and flowering lemon trees. A new cycle of delight begins.

The house, embracing the slope of the mountain, is an unobtrusive companion of garden, landscape and climate. The architect was Alexander Voyiatzis, and interior designers T.H. Robsjohn-Gibbings and Carlton W.

1. A walnut balustrade lines the tiled Entrance Hall. 2., 3. AND 4. The view from the Living Room extends to the island of Salamis. A 17th-century Italian carved-wood eagle perches atop a 17th-century English gateleg table. The carved-wood overmantel sculpture from the Philippines is 18th-century. A set of chairs by Thomas Hope encircles the 18th-century English mahogany table. 5. The French gouache paintings, circa 1820, depict the travels of Telemachus. 6. The Refectory's trestle table is 17th-century Italian, the chairs are 18th-century English.



Pullin, friends of the owner, happily and wisely welded spaces into one vast canvas on which Lambros Eutaxias could paint his own portrait.

A Degas and a stone on the beach are equals in the eyes of this free-wheeling collector. Choosing with the wisdom of a poet objects to which others might be oblivious and placing them throughout his house with the same divination, he unifies these facets of his delight as flowers, trees and landscape are unified by nature in his garden. What one sees at Eleusis is the true self-portrait of a man who, in a world urgently in need of guardianship for its artistic heritage and sponsorship for its artistic aspirations, comes smiling with arms open. □



1. The "Byron Room" for guests celebrates Greece's philhellene hero. The wood bust of Byron is said to have been carved from life. 2. A 5th-century B.C. Greek stemless kylix rests on the master suite's Breakfast Room table. 3. AND 4. An archaic Greek bronze in a private Atrium is reflected in the Master Suite mirror above a chest. 5. Terpsichore ornaments a 19th-century terra-cotta capital used as a Garden table base. The lacy wrought-iron chairs are Spanish. OPPOSITE: The master bedroom Balcony is a traditional element of Greek country houses.





Tower Suite Overlooking Central Park

Luxury Defined through Treatment of Space

INTERIOR DESIGN BY DAVID EASTON OF EASTON & LA ROCCA
PHOTOGRAPHY BY RICHARD CHAMPION

THERE IS AN APARTMENT on Fifth Avenue in New York City that manages, by a careful balancing of old and new virtues, to be a reflection of what we mean in the 1970s when we use—not without trepidation—the word *luxury*.

It is an increasingly elusive term. In recent years its scope has been widened to take in many of the commodities once considered part of the natural order of things—such as quality and uniqueness—and which have now receded into the category of the scarce or even the unobtainable.

In any contemporary definition of luxury, space—once taken for granted—is now accorded pride of place. So the first task for New York designer David Easton was a typical one. The interiors of what had been two small suites on a tower floor were quickly scooped out, and glistening new rooms of appropriate scale were designed in order to frame a low-key but extensive view of Central Park.

Mr. Easton is a thoughtful, elegant man whose eye for detail extends to his own wardrobe of classic town clothes, as well as to his careful choice of words. He seems perfectly at home in the rather cerebral white space, shot through with soft sensual colors, that he has designed for his client.

"I wish she were here," he begins quietly. "I'd love you to meet her. She's such an adventurous alive person, with a curiosity that's contagious.



OPPOSITE: Paneled mirrors produce illusions of space in the Entrance Hall, and restate the antique Japanese cranes on a Chinese altar table. ABOVE AND RIGHT: The formal Living Room is distinguished by Louis XVI-style chairs, an English Regency table and a Rosecore durrie rug. Two-panel screen is 17th-century Japanese.



But one of the guidelines I followed in working on this project was the fact that she is in New York for only a few months each year. So the apartment is designed for a very concentrated social

life. The more luxurious side if you like. What you see here is really a creative fusion of her taste and mine. I essentially wanted a monochromatic apartment; she loves color. But we compromised easily."

David Easton is happily free of the many self-imposed frustrations that can inhibit the smooth working of a client/designer relationship. He believes in interpreting the former's wishes, rather than imposing his own

solution. His relaxed approach is more than implicit in this latest project. Even without Mr. Easton's verbal evocation, the nature of these rooms bespeaks a busy international life, constant movement. But there is a cautious approach to anything that might be considered avant-garde.

"Ah, yes," concedes Mr. Easton, who has let it be known that he generally prefers a modern aesthetic, "superficially it's a traditional apartment.

OPPOSITE: Central Park by night backdrops small black-tie dinners in an intimate dining corner of the Library. BELOW: A durrie rug underlays the Library's 19th-century Japanese bleached teak table, and the sofa covered in a soft sueded upholstery. A Foo dog stands watch on a floating Lucite perch.





Originality lies at the very core of luxury.



But if you look closely, you'll realize that the essential solutions are both architectural and unsentimental."

It was the pursuit of luxury in the form of space—or the illusion of it—that inspired much of the detailing of the living room. The window reveals are lined with mirrors. This not only releases the interior toward the park, it also expands the height and depth of the space by lulling the eye into accepting reflections as reality.

"Sitting in the window in the early evening, drinking champagne and watching the lights go on in Manhattan is paradise," says the designer.

Of course the lavish use of mirror echoed by the encased fireplace at the south end of the room does give a modest-sized space the air of a great salon. But it is a reinterpretation rather than a copy of past splendors. There is a concentration of intent in Mr. Easton's work that is coolly modern.

If the living room represents luxury in the form of width and breadth, the adjoining library is an illustration of a more intimate school of comfort. Here walls are tortoiseshell-colored lacquer, serving to draw the room even further in upon itself, while the furniture seems plump and self-satisfied. It is a room for refreshing memories of Dickens or Conan Doyle, or afternoon tea with friends, or a late-night brandy, and it is full of deliberately unfinished touches. It is a room that

works best when seen in counterpoint to the more patrician values of the living room. Yet there is a continuity of motif that underlines one of the designer's beliefs: that even rooms totally opposite in mood should unfold one into the other in logical fashion.

Luxury in any sense of the term, past or present, is the objective. And these elegant spaces abound with it.

"Apart from the antiques, almost everything in the apartment was designed by my firm" explains Mr. Easton. "When a client has the patience, it's a very exciting thing to do."

Such freedom has resulted in a close union between rooms and objects. The durrie rugs—"We specified all the prettiest colors we could find"—are unmistakably the product of the same sensibility as the batik fabrics in the bedroom, while the lacquered linen surfaces of the library desk speak to the striated linen bedroom walls.

"I've talked about the very necessary understanding a designer comes to with his client," says David Easton, "but there's a lot about this apartment I consider very typical of my work. A certain sparseness, the use of essentially architectural lighting. There's not a single traditional lamp in the whole design. And finally—should I say it?—a degree of sophistication that is very New York and very appropriate to this building. I consider it the last outpost of a certain kind of living that's almost vanished from the city."

Perhaps originality is too controversial, too subject to interpretation to be considered a luxury. But it does, in fact, lie at the very core of luxury. Mr. Easton's work is a suave statement of both these elements. □

Large Colombian baskets, batik fabrics and custom-designed twig bed create a natural scene in the Master Bedroom enhanced by striated linen walls. Compatible patterns of the silk curtains and a Rosecore antique durrie rug provide contrast for a classic "Gloria Swanson" sofa.



wire
reign
land
adm
com
are
T
with
serv
cat

for a
75
cent



Durrie Rugs— New Direction for Collectors

BY JOHN LORING

WITH DURRIE RUGS' meteoric return to fashion, confusion reigns among importers, dealers and collectors. Fact and fantasy are defended with myopic fanaticism by durrie admirers, making any definitive statement as precise as a comparative grammar of India's 1,652 dialects—and there are doubtless as many types of durries.

These versatile and fascinating flat-weave cotton rugs, with their modern feeling for open, uncongested design, serve as baling material, tents, cart covers, sleeping mats, eating mats, saddle blankets, and prayer or playing rugs,

and even ornamental floor coverings in the great maharajas' palaces. They decorate the homes of peasants and princes throughout India, are woven from Afghanistan to Burma, and for over a century have been admired and imported by the collecting English. Their robust echoes of both primitive Indian and sophisticated Mughal art have conquered the American imagination during the past twenty-five years, making them an ever more important part of our interior design vocabulary, and creating such a demand in the West that for the last decade the finer large durries have been woven almost exclusively for American markets under American supervision. Concurrently, the prices of durries old and new have risen 800 to 1,000 percent, placing the most desirable large palace rugs in the \$20,000 range, while sleeping mats may easily cost several hundred dollars.

Popular attitude claims that no durries were made before 1800, yet Jaipur court paintings of the eighteenth century clearly depict them in use on palace terraces. Edward Terry in his revealing *Voyage to the East Indies* (published in 1655) noted that the Indians "make likewise excellent carpets of their cotton wool, in fine mingled colours, some of them three yards broad, and of a greater length."

The origins of some durrie myths are clear though, because the rugs do wear out rather rapidly leaving only memories of these works of art. Old, frayed examples would simply have been discarded like torn blankets, and the elaborate, special-order durries woven for the princely houses were no exception, since palace interests were chiefly in knotted pile carpets. The palaces of Jaipur and Udaipur are reputed to have magnificent antique durries still in their collections. And on the American market there are a number of late-eighteenth-century durries of great charm and beauty, although in poor condition.

History

Great durries were once woven on the famous looms of Agra, Rangpur, Bhavani, Warangal, Sholapur, and Ambala, but these rug centers have become so commercialized by Western interests and the irresistible energies of modern



TOP AND OPPOSITE: Antique Indian cotton durrie with tile pattern. Circa 1850; 7'9" x 5'3". Courtesy, Vojtech Blau, New York. ABOVE: Turn-of-the-century cotton durrie; 9'2" x 11'4". Courtesy, H. Pollock, Los Angeles.



1



2

1. Cotton durrie presented to the dewan of a princely state in India; circa 1920; 5' x 3'2". Courtesy, The Pillowry, New York. 2. Contemporary wool durrie rug entitled "Lindsey," with animal border encasing animal tree; 6' x 9'. Courtesy, Patterson, Flynn & Martin, Inc., New York.

industrialization that the arts of India have been thrown into confusion both of principles and aesthetics. Today the best traditional weaving is done in the southern edges of the Himalayas in Afghanistan, Pakistan and India itself.

The English colonials, fascinated by India's flat-weave rugs, brought many of them back to England. And because English influence on Indian rugs has been relentless since the early eighteenth century, it is not unusual to find Western motifs even in older durries. The Great London Exhibition of 1851 stimulated avid European interest in Indian rugs, and international concerns leapt into the industry. The resultant production of copies of Indian as well as European, Caucasian, Persian and other rug designs randomly produced met the demands of European markets but made it impossible to say with assurance where durries were produced from about 1850 until World War II. Unfortunately the local caste weavers of nineteenth-century

India could not keep pace with this unequal competition. Consequently, durrie weaving gradually declined until revived by American interests about twenty-five years ago.

Dyes

One noble attempt was made in 1864 to preserve traditional durrie quality, when a German factory at Agra introduced chemical dyes to India of far cheaper and easier use but of far less beauty than the traditional vegetable and animal colors. But the Maharaja of Kashmir adopted an effective plan to suppress the use of the new dyes within his kingdom. First a 45 percent duty was levied at the frontier,

3. Cotton durrie rug with unusual floral wavy linear motif; 1900; 13'4" x 11'8". Courtesy, Stark Carpet Corporation, New York. 4. Early-20th-century cotton chess durrie; 13'5" x 10'5". Courtesy, Doris Leslie Blau, New York. 5. Old cotton durrie, with sawtooth figures; circa 1900; 8'8" x 3'4". Courtesy, Pashgian Bros., Pasadena/Courty Rugs, New York.



The prices of durries
old and new have risen
800 to 1,000 percent.



4



5



and then at a certain point within Kashmir they were confiscated and at once destroyed. The quality of Kashmir durries remains remarkable; yet the chemical dyes reached other Indian states, and nearly all durries after 1870 are chemically colored, adding to the original appropriate colors (red, yellow, green, brown, black and white) a particularly garish and regrettable range of magentas, bright pinks, and violets. Only recently has there been encouragement to return to natural, vegetable colors.

Weaving

The durrie can be woven from jute, coir, sisal, and even aak plant fiber, or from waste wool and cotton mixtures. Many modern commercial durries are wool. But the true durrie or *dari* is a flat-weave of all-cotton warp and weft, sometimes ornamented with gold, silver, or semiprecious stones.

Machine-spun cotton replaced hand-spun cotton long ago, and the widespread use of chemical dyes may persist, but the techniques of durrie-weaving remain the same. The design can be woven in either a *tillis*, a reversed weft technique, used in Turkish kilims and European tapestries, or it can be woven in an extra-weft technique giving a sturdier and more uniform surface with softer design and color. The finest and most elaborate antiques are usually woven in *tillis*, but the extreme complication of this technique has led to its abandonment by all but a select minority of the most-dedicated tribal weavers.

In all durries the weave is tightened by beating down the weft. Tightness and thinness are desirable.

continued on page 164

1. Antique Indian cotton durrie in a tapestrylike motif; circa 1800; 7'5" x 4'4". Courtesy, Vojtech Blau, New York. 2. Period Art Déco palace cotton durrie from India; 11'11" x 9'11". Courtesy, The Pillowry, New York. 3. Contemporary wool durrie entitled "Kismet," adapted from an antique design; 6' x 9'. Courtesy, Roscore Carpet Co., Inc., New York.



ABOVE AND OPPOSITE: Late-19th-century or early-20th-century cotton durrie; 13'6" x 11'10". Courtesy, Doris Leslie Blau, New York.



Architectural Digest Previews: A New Designer

First Appearance of Houston's Beau Theriot

INTERIOR DESIGN BY BEAU THERIOT
PHOTOGRAPHY BY ARTHUR MEYERSON

"THIS HOUSE simply was not designed for daytime," says Beau Theriot, Houston interior designer, looking at the stray shafts of sunlight filtering into his living room. "It is a night house. At night every room becomes magical, and the house changes. After dark it is just what I want—warm, intimate and personal."

Mr. Theriot, who works almost exclusively with antiques, is the co-owner, along with Bill Taylor, of the Brownstone Restaurant and the Brownstone Gallery, Antiques-Interiors in Houston. He lives in a vintage 1934 house, situated in the city's River Oaks section, a near-town area of rolling, graceful lawns and fine, expansive mansions.

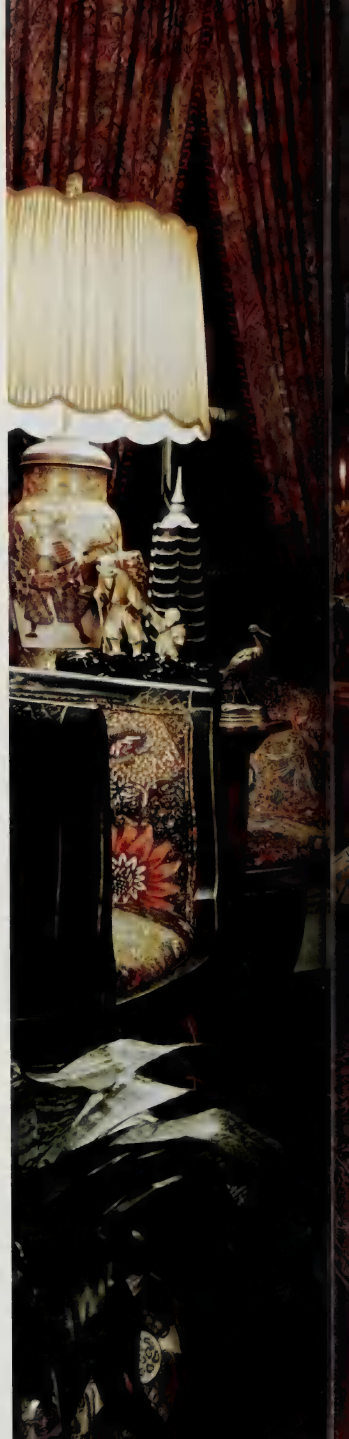
From the outside the Theriot house looks no more nor less imposing than its neighbors. But beyond the quiet exterior is a visual barrage of furnishings and art objects that both delights and somewhat overwhelms the eye. It is an interior with a myriad of antiques, textures, colors and architectural usages. The creative use of all these different elements makes the house unique. It is a house that broods, seduces, beckons. Precisely those effects Mr. Theriot wanted.

"There is a place in the house that suits every mood," he explains. "In



the space of a single evening I find myself going to and sitting in several different areas. There are spots in the house that are understated. Others are warm and comfortable, and some are just happy areas. When I want to be completely alone, I go to the sitting

ABOVE: The sandblasted-brick residence is situated on a large wooded lot. RIGHT: Above the Directoire daybed in the subtly lit Living Room is a 19th-century French painting of a "Blindman's Buff" game. An Irish Chippendale ribbon-back chair stands before a richly detailed Coromandel screen. Scalamandré fringe edges the drapery.



It is a house that broods, seduces, beckons.



room downstairs. When I am creating, I go upstairs to the library. And when I want to listen to music, be with people and visit, then I go to the living room and sit by the fireplace."

The designer, who has the unlikely background of a Master's degree in business, formed his strong opinions early. He began collecting antiques when he was twelve years old. He points with pride to an Austrian Empire daybed that he bought when he was still in college.

"I grew up with antiques," he explains, "and that cultivated my tastes. I always wanted to be a designer. When other kids were playing baseball, I was drawing front elevations.

"I never liked doing things because they were in vogue. I like permanence. I feel that very strongly and don't give a damn about status symbols. I collect what I collect because it pleases me. And I was using stripped-down pine for myself and clients when no one else could stand it. I've never been afraid to be innovative."

Obviously, the twenty-nine-year-old designer is a person of conviction. When he sees what he likes, there is no room for hesitation. Take the purchase of his house, for instance.

"I drove into the driveway, walked into the living room and said, 'This is it. I'll take it.' It was, and is, exactly what I was looking for—an older home with a number of great possibilities for showing off my collections."

His collections are extensive. Visitors can scarcely move about in any room without (gently) bumping into tables full of priceless cloisonné, antique Imari and Chinese porcelains, tortoiseshell boxes, horn objects, crystal inkwells and fetishes.

Is this house typical of his personal brand of design? "Yes and no," he answers. "My style of decorating changes with each client and the kind of pieces he already has. Most people don't devote their lives to collecting antiques the way I do—so there is bound to be a difference. But really, this house is typical of the way I like

to design. I know my styles and I know my periods, but I don't design with any particular style in mind—whether for this house or for a client's. I believe everything goes with everything. My design is a blend of good pieces. If an example of furniture or art, a part of a collection or a fabric has character, meaning and a warmth, it can go with anything else. My style of decorating is ageless. I just don't do anything faddish. The pieces I've used here were great years ago, are marvelous today and will be just as impressive years from now."

The last thing Mr. Theriot wants in an interior is a "skimped-over look." His house is more overscaled than underscaled, with a cluttered, full look. The basic feeling is one of abundance without restrictions.

The eclectic-minded designer says, "I design with antiques. But you must think of the antiques as being alive and having a purpose, or you'll get a house filled with old, useless, valuable furniture. This is an older house with lots of different levels. But the antiques are not static. They are used as functional, livable pieces. I chose large overscaled styles. It's a house in which to be comfortable."

Beau Theriot likes good conversation, and he designs his rooms accordingly. His own dining room—with an antique pine store counter that serves as a table—is for eight to sixteen people. "A small group is personal," he explains. "You can't really talk to fifty people at dinner.

"My style, like my taste, is always changing," he continues, "and I hope it always will. There will always be certain refinements. And just because your tastes change, it doesn't mean your earlier work is obsolete."

One of his greatest concerns is with

RIGHT: Chippendale chairs contrast with the 19th-century Texas pine Dining Room table, that was once a store counter. The Queen Anne lowboy, circa 1760, is one of a pair. The tavern painting on the wall is 19th-century Dutch, and the wallcovering fabric is by Brunschwig & Fils.



"I like permanence; I don't care about status symbols."



color. His own home is done in muted tones—with one exception: the pool-side breakfast room is punctuated with sunlit colors and contains wicker furniture from an old resort hotel. “I used earth tones because that reflects the way I feel. But I’m not afraid to put color with color. People want their homes to be different, and color is the most exciting tool for making it so. There isn’t a color I don’t like to use. My philosophy is that all color goes together. Color is the means of making everything else flow together.”

Mr. Theriot admits that he has some design quirks. One of them is the notion of instant design: “I hate the ‘store-bought’ look. So many people think a house can be decorated in one shopping trip. It can’t be done. Interiors must be suited to personality.”

The designer and his friend Bill Taylor worked on the River Oaks

house for approximately nine months.

“We knocked out ceilings,” he says, “took out thirteen windows and made all sorts of structural changes. I had most of the furnishings, because I had been collecting them for years.

“I do what I think is best. I have no use for rules. My Georgian mantel is a good example of that. I used Chinese Canton vases to form a frame for the Robert Gordy painting. I used ivory tusk candlesticks and Foo dogs. I used things that may not be ‘correct,’ but they look wonderful. And that’s the look I’m after.” □

BELOW: Removal of the Master Suite ceiling exposed sturdy cypress beams and permitted a loft area. The staghorn chandelier sheds light on two 18th-century Italian corner chairs and a large oushak rug. RIGHT: A Spanish pine figure of St. John the Beheaded, circa 1640, oversees the upstairs Sitting Room. Alcove windows came from an old Galveston mansion.



“I do what I think is best. I have no use for rules.”







Refreshing a Small Space with Natural Elements

Simplicity for Contemporary Entertaining

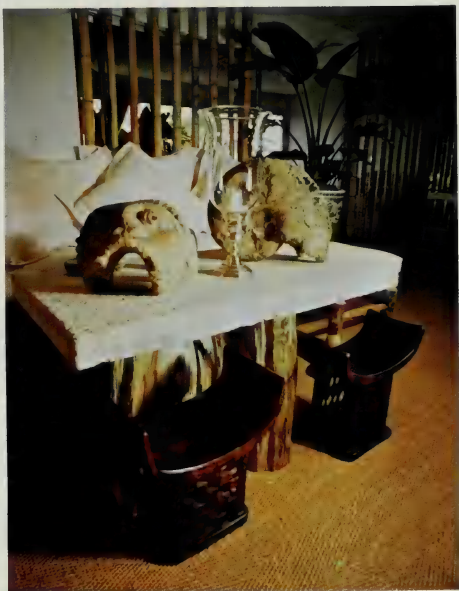
THE BEVERLY HILLS APARTMENT was ordinary, the kind you might find in any building in any city in the United States: 1,400 square feet of cubes with eight-foot ceilings. However, its occupant—Waldo Fernandez, a designer of furniture and interiors—is far from ordinary. He was determined to create a suitable background for one of his great pleasures: entertaining.

"I consider my friends," he says, "the sharing with them, the rapport we have, quite as necessary to my life as designing furniture."

His approach to interior design accomplished what seemingly was the impossible. It could be likened to Er-



INTERIOR DESIGN BY WALDO FERNANDEZ
PHOTOGRAPHY BY MICHAEL OLSEN



nest Hemingway's approach to writing: "What you leave out is as important as what you put in."

"I don't have a lot of clutter around, nor do I have objects that can't be replaced," says Mr. Fernandez, who prefers to be known as Waldo. "If I did, my friends would come and tiptoe around and keep their elbows close

ABOVE: The Living Room is casual and uncluttered to suit the collectables, including Greek stone masks and an ammonite. Sailcloth-upholstered banquettes provide maximum seating for a small space. The Ming Dynasty jardiniere rests on a Louis XV base. RIGHT: A monumental James Silvester painting dominates the lightly scaled Dining Area. Bamboo conceals glass-door framing.





and feel afraid of breaking something. What kind of freedom is that?"

One major consideration in the small space was seating. An expanse of banquettes against one wall of the long narrow living room solved part of the problem. And so did glassing-in the terrace—a rather vain name for a nondescript area beyond the inevitable glass doors—turning it into a room and installing more banquettes. The sliding glass doors were left open and camouflaged behind floor-to-ceiling bamboo poles. "Bamboo poles are simple, and they work," Waldo says. "Anything more would have involved taking out a wall, adjusting ceiling lines—and for what?"

So that friends can lounge on the floor, there is an absence of small tables. There are no lamps nor track lights to shine in people's faces.

"No matter how carefully a spot has been arranged," he says, "with a roomful of people, someone is going to have a harsh light in his face." Light

comes from canisters on the floor behind the banquettes, plants and chairs. It filters through objects, magnifying them to free-form shadows on the walls and ceiling, creating a mellow and monochromatic ease.

Everywhere there is ease and the exhilaration of simplicity. In the bedroom, the down-filled white bed coverings sparkle with the crispness of an early morning spring.

"The coverings are made of drapery lining," Waldo says. "Two dollars and ten cents a yard. I don't gauge design by price. If something is right, I use it." He smiles quickly. "I'm talking for myself, of course. When it comes to spending a client's money, I am very, very careful. I always check before I buy. Money is more important in designing than many people think. They feel that an artist has the ability to create miracles. What kind of a miracle can happen when a client's style calls for silk, and his budget calls for cotton duck? I'm not Merlin the Ma-

gician. Style must fit the budget."

He leans back against the cushions on the banquette. "Designing an interior, you know, is very personal. Before I take on an assignment, I have to know the people first. I find myself declining many jobs, simply because I don't feel right about them. For one thing, I leave period rooms to other designers. I don't know how to treat old fabrics; that's an art in itself. And if I took on all the jobs offered, I'd have no time for designing furniture."

For many design inspirations he returns to early cultures, to the simplicity of a time when furniture was made to meet the needs of people, rather than serving as embellishment. Stools, influenced by ones made in Africa a thousand or so years ago, slide under the coffee table. A travertine top rests on a tree trunk.

"I imagine our forefathers used similar tables," Waldo says, "but the trunks were probably easier to find then. Mine are trucked down from the

"If it delights my eyes, that's all I'm interested in."



OPPOSITE: On the Terrace bamboo and basketry give the upholstered banquettes a modern rusticity. Windows were added to enclose the area at will. ABOVE: Six-inch-thick bamboo poles punctuate the pale Bedroom, their intervals suggesting bedposts. A hickory desk and chair rest on the sisal matting.

forest, some from California, some from Utah. One arrived not long ago that was four and a half feet wide. I put on a seven-foot round top of shellstone; it was a museum of fossils and you could spend hours just looking at it. A few days after it was finished, it went out. I didn't expect it to; seven feet is a difficult size, and it weighed two thousand pounds."

The designer uses little from sophisticated cultures, preferring ancient ritualistic artifacts—such as Greek stone masks—and fossils dating from before the era of man. Waldo picks up the shell of a mollusk that flourished in the age of dinosaurs.

"These ammonites are scarce now, too," he says. "They've been around

for millions and millions of years, and now suddenly everybody wants one. But I can see why. So many are turning to the simplicity of nature—an area I have never felt the need to leave."

Waldo was one of the first to design twig furniture. In his showroom a chair of small twigs stands like a fanciful throne for a monarch of an enchanted forest. Next to it a Picasso rug hangs without fanfare against a white serrated cement wall. Big baskets are piled with pillows covered in cotton patterned in shells and waves, geometrics from nature that he designs with Ynes Van Holt.

His chests are made of travertine or marble, cool blocks smoothed as if by the forces of wind and rain and often knobbed in silver. Sofas are a field of cushions interspersed with a small folding table. Everywhere there is the feeling of today, the enjoyment of living in the present. Big wheels of cheese are cut, slivered, ready to be put on water biscuits and washed

down with wine or Perrier water. There is an absence of antiques.

"The only antiques I buy," he explains, "are things like chandeliers or pieces of furniture so elaborate that a modern craftsman would not have time to reproduce them—like pieces of chinoiserie, for example; good antiques are rare and very costly. I can make anything in today's market," he says with the confidence born of designing furniture for Twentieth Century-Fox, from his architectural background at UCLA. "Why not, if it delights my eye? That's all I'm interested in. I don't need a signed piece to impress either myself or other people."

Behind Waldo's quiet manner is the purist's independence, the refreshing exuberance of a child. It is as if he is seeing the world for the first time. Having little taste for trends and opinions, he creates for his own pleasure.

"I think creation is a basic drive in all of us. It's been that way since man carved his first tool out of rock." □





Country Look for a London Flat

A Perfectionist's Approach to Comfort

INTERIOR DESIGN BY STANLEY FALCONER OF COLEFAX & FOWLER

PHOTOGRAPHY BY DERRY MOORE

"THE COUNTRY-HOUSE LOOK in the city expresses me very accurately," says London interior designer Stanley Falconer. "The way I have arranged the flat here proves, I believe, that the look works well. I have a great yearning to live in the country again, so I will probably find a weekend cottage."

Mr. Falconer, a partner in the design firm of Colefax & Fowler, lives a few moments' drive across Hyde Park from his office, in a Belgravia square of red brick Edwardian houses. It is a formal residential neighborhood. Uniformed governesses air their charges in baby carriages, and children in velvet-collared tweed coats and gaiters play in the square.

Although he once had a flourishing antiques and decorating business in Johannesburg, the designer has always felt himself to be a European at heart. Fifteen years ago he came to live in England and, along with other well-known designers, began a period of working at an established firm of decorators with a traditional style.

"The practical experience was invaluable," says Mr. Falconer. "All the necessary trades were under one roof,

but the firm did not express my own style. I left and was fortunate in being asked to join Colefax & Fowler."

Today his work schedule is considerably varied and includes the restoration of public buildings, doing up private houses and very contemporary offices. He has many clients in the City, which is London's business and financial center.

"Men tend to be more generous than women in giving credit where it is due," he says. "In a lot of cases men are easier to work for, since they don't have that instinctive feel for decoration women generally have. So you are not battling preconceived ideas."

He has learned a good deal from John Fowler. "We both share a love of the eighteenth century," he explains. "Because of this, John and I are very much in accord. I was lucky, on joining the firm, to work closely with him for several years. Working with him is constantly stimulating, and his attitude is ageless. One of the ways I benefited from his extensive experience was in the area of color. I have always had a good color sense, but he made me more aware of it."

The designer's home reveals a great deal about its owner. The apartment is immaculate, formal and elegant—but nevertheless provides a setting in which to relax comfortably with a drink and a book. Stanley Falconer has a cheerful and a practical attitude.

Daylight enhances the Drawing Room's subtle tones. Above the 17th-century French stone mantel is an 18th-century Irish giltwood mirror. A Miro drawing rests on a Louis XV marble-topped table. The fruitwood fireside bergères are Louis XVI; the Louis XV stool retains its original upholstery.



"My lifestyle has to do with physical and visual comfort. Everything I have in the flat is for use. I won't buy a set of plates simply because they are precious, and then keep them on the shelf. And I can't compromise. I would rather wait and go without until I can afford what I really want. I wasn't able to afford these festoon gingham blinds for a year, so I made the shutters work instead. Now I have both at night—which is very cozy."

When he bought the apartment, it was a maze of small rooms—the usual arrangement for a top floor apartment in an old house. Now there are three main rooms with a zigzag glass screen partially separating the small living room from the study. Trompe l'oeil has been used in the small hall and in the study to create perspective where it did not exist. The designer has owned a pug for many years, and his collection of Meissen and metal pug dogs has been gathered together with great affection. It forms an attractive part of the décor along with the books, the vases filled with marguerites and freesias and the collection of prints depicting Versailles.

Mr. Falconer has a clear view of the client/designer relationship. "For me it is very much a 'we' thing—a marriage. The interplay of personalities is a vital part. Because of this, if I sense there is going to be too much opposition to my proposals, I prefer not to do a particular job and say so at the beginning. With cooperation an environment can be created for a client that depends on my taste and experience as well as on his or her personality and way of life."

Along with an unwavering sense of purpose, Mr. Falconer has set himself a very high standard of how things should be done. In his bedroom—transformed into another sitting room

ABOVE: A mirrored screen in the Drawing Room shields the adjoining study. The Italian walnut commode and French giltwood barometer are both 18th-century. LEFT: Part of a collection of drawings and engravings of Versailles are visible in one corner of the study. RIGHT: A triumph of trompe l'oeil: the right panel in the bookcase wall is a door leading from the Study into a hall. The brass railing of a Louis XVI table encloses a collection of antique pugs.



It was a maze of small rooms,
the usual arrangement for a top floor apartment
in an old house.



with canopy and covers of blue and white linen—he will often entertain his friends at dinner.

"I've made it into another study/dining room, and I use it as such. Even if it is just dinner for two or three of

us before the theater, I will make the table look as beautiful as possible. I'm stuck with being a perfectionist. My home does reflect my particular sort of style—cozy, practical and, I suppose, rather sophisticated." □

A well-balanced Guest Bedroom makes a striking statement: the closely coordinated color and geometry of the painted paneling and custom carpet complement a hand-blocked linen toile de Vence. The fruitwood bed and marble-topped oak and walnut table are Louis XVI; the fruitwood armchair is 18th-century Country French. *Frank O. Gehry*

A LUXURY SEDAN BASED ON THE BELIEF THAT ALL OF THE RICH ARE NOT IDLE.

Since the time of the Caesars, the inspiration for the carriages of the gentry has been the blatant, unbridled, unabashed pursuit of opulence.

Opulence often to the exclusion of all else: performance, efficiency, engineering intelligence.



50-70 mph, 5.9 seconds—"high-speed passing acceleration borders on the brilliant," the editors of Motor Trend magazine.

Even today one sees occasional evidence of this misguided sense of priorities—this basic misunderstanding of what it is that constitutes true luxury.

Opera windows that obscure vision. Mammoth engines pulling mammoth cars. Interiors fashioned more along the lines of a Persian Pleasure Palace than a serious driving machine. Cars made primarily for sitting.

At the Bavarian Motor Works it has always been our contention that a car ought to be made primarily for driving. That when all is said and done, extraordinary performance is the only thing that makes an expensive car worth the money.

And, in this age of automotive enlightenment, we believe our time has come.

POWER TO SATISFY EVEN THE MOST POWER HUNGRY.

Beneath the hood of the BMW 530i is a

singularly responsive 3-liter, fuel-injected engine that has been called by no less an authority than Road & Track magazine "...the most refined in-line six in the world."

Patented triple-hemispheric, swirl-action combustion chambers develop remarkable power from relatively small displacement.

And seven main bearings and twelve crankshaft counter-balance weights give the whole operation a turbine-like smoothness that never ceases to astound even the experts.

THE MAN WHO CONTROLS CORPORATIONS OUGHT TO BE ABLE TO CONTROL HIS OWN CAR.

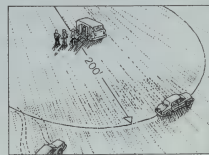
If you're accustomed to the leaning and swaying one experiences in the conventional luxury sedan, you will thoroughly appreciate the uncanny road holding.

The 700 Ft. Slalom Test, designed by Road & Track magazine to measure lane changing capabilities, BMW ran the course at a remarkable 51.6 mph.

ing capabilities of the BMW 530i.

Road holding—driver control—is largely a function of a car's suspension system.

And, to be a bit blunt, BMW gives you a superior suspension system. Instead of the "solid-rear-axle" systems found in all domestic—and many foreign—sedans, the BMW suspension is fully



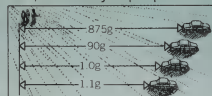
Results of the Motor Trend "200 Ft. Circle Test" clearly illustrate the superior road holding abilities of the BMW. At 82g BMW was still on the road, other makes were not.

independent on all four wheels.

And this, combined with a multi-jointed rear axle, allows each wheel to adapt itself independently to every driving and road condition—with a smoothness and precision that will spoil you for any other car.

A DECIDED LACK OF OPERA WINDOW OPULENCE.

While inside, the BMW 530i features as long a list of luxury items as one could sanely require of an automobile, its luxury is purpose-



"...no detectable sign of (brake) fade. The more and harder they're used, the stronger they seem to get." The editors of Motor Trend sum up the results of their rigorous multiple-stop brake test.

fully engineered to perform a very significant function: help prevent driver fatigue.

All seats have an orthopedically molded shape. Individual seats are adjustable forward and back—with variable-angle seat back and cushion supports.

All instruments are clearly visible; all controls are readily accessible.

For many serious drivers in all parts of the world, the BMW 530i has redefined the meaning of the word "luxury" to encompass something more than a thin veneer of brocade and chrome.

If you'd care to judge for yourself, we urge you to phone your BMW dealer and arrange to take a thorough test drive.



The ultimate driving machine.

Bavarian Motor Works, Munich, Germany



This is a 2.45 carat round solitaire.
(Enlarged for detail.)

How close can you come to eternity?

Perhaps when you look into the heart of a diamond, you can begin to understand.

Although this photograph captures one beautiful moment of this diamond, no photograph can capture, in split second time, the true nature of this elusive, spontaneous beauty. Because every color is there. Everywhere. Never seeming to be in the same place twice. Jumping from a slash of red, to a glint of green, a glimmer of orange and yellow, then into a flash of blue. Over and over again. With an intensity and a "fire" that never dies.

An infinity of prisms and mirrors with no beginning and no end. Created over a million years ago, to be alive a million years from now.

Like this 2.45 carat diamond. Very large, and very rare. Valued at approximately \$18,000.* With no equal, because no two diamonds are ever created the same. It reaches out as only a diamond can, seeming to hold back the sands of time.

A diamond is forever.

*This value refers to this specific stone. Other stones of the same size will vary in value, according to the individual characteristics of each stone. De Beers Consolidated Mines, Ltd.

A ARTHUR ELROD ASSOCIATES, INC.

850 North Palm Canyon Drive

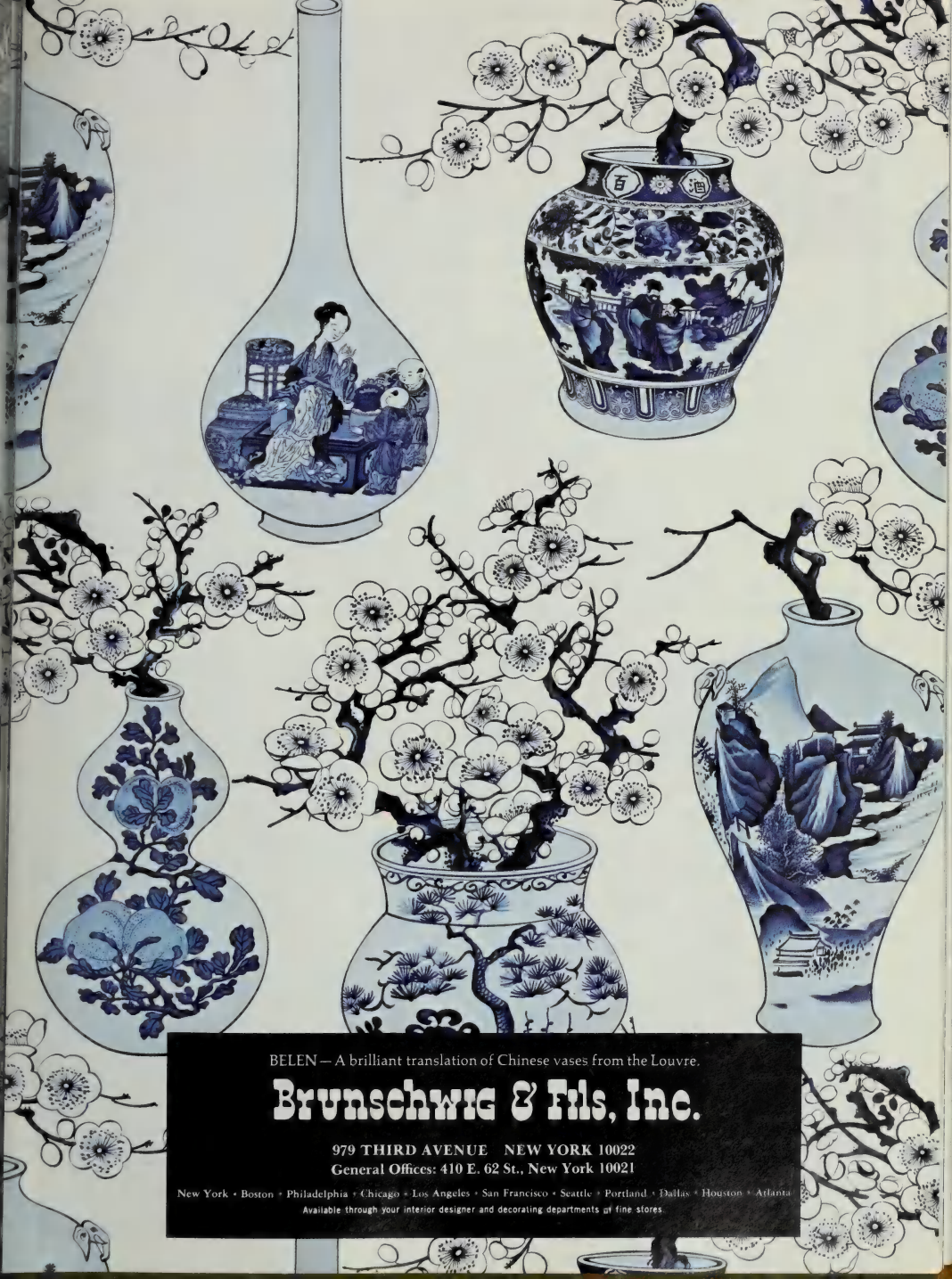
Palm Springs, California

714.325.259



Photography by Jeremiah O. Bragstad

HAROLD BRODERICK, A.S.I.D.
TRACY THORNTON, A.S.I.D.
STEPHEN CHASE



BELEN — A brilliant translation of Chinese vases from the Louvre.

Brunschwig & Fils, Inc.

979 THIRD AVENUE NEW YORK 10022

General Offices: 410 E. 62 St., New York 10021

New York • Boston • Philadelphia • Chicago • Los Angeles • San Francisco • Seattle • Portland • Dallas • Houston • Atlanta

Available through your interior designer and decorating departments of fine stores.

Elegance in home refrigeration

BUILT-IN TO BLEND-IN

All units built to 24" kitchen counter depth to fit flush with cabinets * Front & side panels to match your decor * Units will accept wood, glass, metal, leather, plastics . . . or use your imagination * 24", 30", 36", & 48" wide models * Largest capacity home units manufactured * All refrigerator, all freezer or combination models * "Over-under" or "side-by-side" units * Built-in ice makers * Superb workmanship and individually factory tested for total performance.



Now Available in Canada

Send 25c for built-in refrigeration ideas to: SUB-ZERO FREEZER CO., Box 4130, Madison, Wisconsin 53711



LOYD-PAXTON

510 DECORATIVE CENTER DALLAS, TEXAS 75207

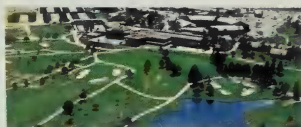
(214) 842-9999

The La Costa Look

It comes from the many relaxing pleasures of La Costa. • Golf. 27 holes. The Tournament of Champions course. Tommy Jacobs is the resident professional. • The Spa. One for men. One for women. Each the most complete and luxurious in the world. • Tennis. 25 championship courts and a top professional staff

headed by Pancho Segura. • Five superb restaurants. • Riding. Swimming. Sun. And much, much more. Over two-thirds of our guests return to La Costa again and again. One reason is La Costa is closer than other international resorts. You don't waste travel time and travel dollars. Another reason is the La Costa

value! A vacation here is within reach for more people than perhaps any other fine resort in the world.



The La Costa Look
is more than a look.
It's an attitude.
A feeling of
youthfulness and
vitality.
The La Costa Look
is natural.
The La Costa Look
is you...looking
your very best.



Your travel agent can give you the happy details. We also have a colorful 16-page booklet which we'd be pleased to send you.



La Costa Hotel & Spa,
Dept. A-201
Rancho La Costa, Carlsbad, CA 92008
(714) 438-9111

One of the largest collections

of 18th- and 19th-century English
antique furniture, silver, paintings,
and decorative accessories
in the mid-west



Wakefield-Searce Galleries

DIRECT IMPORTERS

Historic Science Hill, Washington Street, Shelbyville, Kentucky 40065

on BOTH main roads (U.S. 60 & I-64) between Louisville and Lexington

Open every day 9 a.m. - 5 p.m. Closed Sundays. (502) ME 3-4382

Write for our new illustrated catalogue, \$25.00

Member of The Art & Antique Dealers League of America

IN PRAISE OF WOMEN

continued from page 68

his *Two Sisters* only as appealing, their rusticity as romantic, their shy awkwardness as charming. Despite his faults of comprehension, Couture still merits his ribbon as "master of the painterly . . ." for his classicism and verve.

The popular Sir Lawrence Alma-Tadema painted *Summer Offering* much as an allegory of Victorian girls decked in flowers, still reminiscent of antique times. Such is the seduction of the painting that we are not quite sure of what is being offered—the flowers, the delights of an English summer or the girls themselves. Alma-Tadema bathed his figures in a light at once delicate, transparent and evanescent. He took infinite pains with details that charmed the



Gwen John, *Study of Two Young Girls*; circa 1925; pencil; 9 3/4 x 8 1/4 inches
Courtesy, Piccadilly Gallery, London.

English love of particulars. His girls gesture with grace and beauty. They are calm, demure, a bit removed and yet immediate, sensuous and fresh.

In the *Portrait of Frances Horner*, 1879, Sir Edward Coley Burne-Jones shows, at his typical best, something of a mock medievalist who dreamed a vaporous ideal, a "golden age." He hated the industrial society of Victorian England, which to him was "aggressively real and horribly inartistic." He invented his own world, unreal, remote and tranquil, and peopled it, as in this portrait, with pale ethereal beings, sapped of color and almost bloodless. Yet in this thin atmosphere where his women seem even to breathe with difficulty, they move with a fragility as crystalline as the



Marion-Engel, Ltd.

a division of INNOVATORS, INC. DALLAS
CUSTOM ACRYLIC FURNITURE

Showrooms 9200 Sovereign Row, Dallas, 214-630-5231

melodies of Chopin. Innocents they are, early-morning-of-the-world creatures, half awake in a golden haze.

John Singer Sargent, whose spectacular brushwork enchanted the late nineteenth century, found his fame bright with portrait commissions from the rich and highborn on



David Alfaro Siqueiros, *Portrait of Ione Robinson*, 1931; oil on burlap, 34 1/2 x 22 3/4 inches. Courtesy, Zeitlin & Ver Brugge, Los Angeles.

both sides of the Atlantic. His mature surface virtuosity and broad-mannered bravura could often "make silk purses out of sow's ears," providing his sitters not only a flattering likeness but an aura of glamour, elegance and chic. But early in his career, Sargent could be simple, honest and good. *The Sulphur Match*, painted when the artist was twenty-six, is showy in the Sargent manner but introspective, full of Spanish contrasts, of somber shadows and glittering lights. It runs hot and cold. The huddled man suggests banked fires, the swirl of the woman's skirt the flamboyance of passion. The resultant tension captivates.

The background of Jean Edouard Vuillard's *Femme sur un divan, dans l'atelier*, betrays the sources of the painter's

continued on page 156



Start a tradition
in your home.

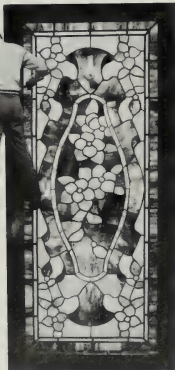


White
of Mebane

Living With Tradition by White, 22 pages, many in color. Hand-crafted occasional pieces by the South's oldest maker of fine furniture. To see the entire collection send \$04 to Dept. AD-05, White Furniture Company, Mebane, N.C. 27302.

Beautiful Windows start with Beautiful Glass

Genesis windows have their beginning in our own furnaces which produce hand-wrought stained glass equal in magnificence to turn-of-the-century craftsmanship. Colors, striations and textures are specially formulated to give each window its own personality. Gifted Genesis craftsmen fashion this glass into several Victorian window designs, each a beautiful reminder of the past for your home or business. Send \$1.00 for full color brochure. A box of glass samples is available for \$8.50.



GENESIS
glass
Ltd.

Send \$1.00 for brochure to Genesis Glass Ltd., Dept. AD-2, 700 N.E. 22nd Ave., Portland, OR 97232. (Send \$8.50 for glass samples.)

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____

Wallcoverings



Ask your interior designer
for Bob Mitchell Designs
and discover the ultimate.

May we send you a color brochure?

BOB MITCHELL DESIGNS

p.o. box 831 • culver city • california 90230 • 213/871-0860



Chinese "spinach jade" carved cake box (one of a pair). 12 inches diameter, 5½ inches high on a 4½ inch carved teak stand. A female seated diety on a lotus throne on the top with a wide border of floral design. Similar floral carving on the bottom section. Ching Dynasty.

KENNETH BROWN INC.

ASIAN ART • PRECIOUS JEWELRY

1144 Prospect Street, La Jolla, Ca. 92037

(714) 454-2700

(714) 454-5202

IN PRAISE OF WOMEN

continued from page 155

powers; to one side, the cast of an antique Greek frieze, to the other, a Japanese print. Out of these elements, one Western, one Eastern, Vuillard built his painter's credo, one of simplicity, restraint, taste and firm organization. The result is a rich sonority far more attractive than brilliant showmanship. It has been said that Vuillard's painting is much like chamber music, "murmurous and all the more compelling for its serene restraint."

A precise imprecision, analogous to poetry, is the spring of Vuillard's charm—a nontheory, no-rule-of-thumb method. The painter keeps us poised in a delicate imbalance, in a moment of breathless anticipation, fascinated by his deceptive simplicity.

The *Portrait of Sra. Gartzén*, by Giorgio de Chirico, is

YET BEYOND OBJECTIVITY LIES ANOTHER MEANING, SURELY MORE REAL THAN THE SURFACE...

troubling and alluring, a portrait of a real woman recognized as an individual. Yet beyond objectivity lies another meaning, surely more real than the surface, rich with inner visions, of things unknown and hence portentous. The woman breathes an exalted melancholy, like a flower turned to the moon. Faithful to his classic heritage, de Chirico has built this picture solidly, architecturally. Yet here he pits Euclid against Dionysus.

Pierre Bonnard painted *Le Déjeuner* midway in his career. It is a synthesis of his ideals and his unique contributions to modern art. Bonnard was an "intimist," a painter chiefly of interiors with figures, still lifes, and the accoutrements of a warm and congenial life. Intimism to Bonnard meant an expression of emotion through pure color and design within a space whose very constraint would supercharge the emotion. Bonnard never forgot the dictum that he heard from Maurice Denis in 1890: "Remember that a painting—before being a warhorse, a naked woman, some anecdote or whatever—is essentially a flat surface covered with colors arranged in a certain order."

David Alfaro Siqueiros, the colorful, controversial Mexican master, painted the *Portrait of Ione Robinson* in 1931. The painting is small, almost bursting with the head of a blonde young woman, a Los Angeles artist who for years was close to Rivera, Orozco and Siqueiros, the revolutionary triumvirate of the "Mexican Renaissance." The portrait, flat as an Aztec relief carving, is painted in Siqueiros's strong, muscular manner on burlap, a technical crudity that strangely heightens rather than diminishes the woman's beauty.

Regardless of interpretation, women have provided artists with a wealth of quixotic depths and personalities. Definition and explanation sometimes fading into metaphysical abstract, women remain a puzzle to be studied again and again. Perhaps the crux of this fascination was best stated in the seventeenth century by Alexander Pope, "Woman's at best a contradiction still." □

Handcrafted Luxury By

Moloney

coachbuilders



SEVILLE EM
*the leg room
of a Cadillac
sedan*

Moloney Coachbuilders recognized internationally by world leaders and business executives as epitomizing styling grace, quality and comfort, now presents the Seville EM and Embassy Coach. These long wheelbase Cadillacs are offered to those individuals who realize that the superior quality embodied in these motorcars is a result of a conscientious craftsmanship. Naturally, automobiles as lavish as these are not inexpensive. Competitors in our industry believe low cost is the answer to success in the market. Moloney Coachbuilders' hallmark has been quality — and this quality is reflected in our work and guaranteed by our name.

*Contact your authorized Cadillac dealer
or Moloney Coachbuilders.*

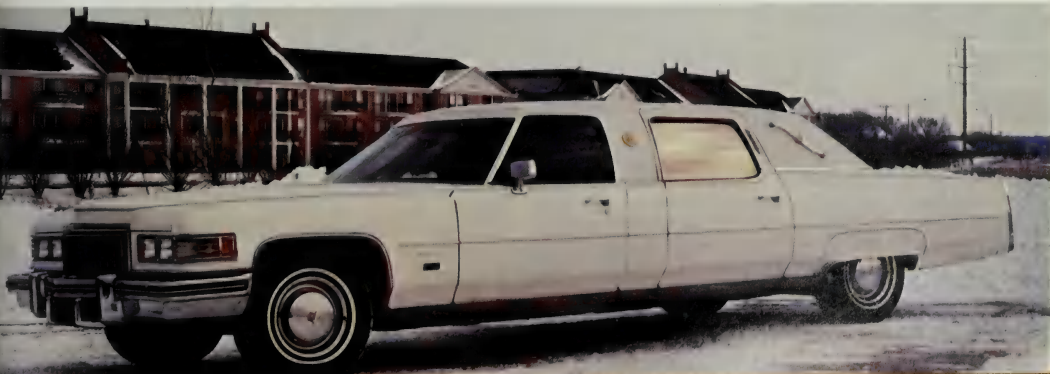
Moloney



coachbuilders

EMBASSY COACH LIMOUSINE
extra length and elegant options

5300 NEWPORT DRIVE
ROLLING MEADOWS, ILLINOIS 60008
phone 312/358-3585 telex 28-3555





Own a piece of history. It became the task of skilled artists and tradesmen in France to surround the court with the accoutrements befitting their superiority...to fill the nobility's great halls and chateaus with envied treasures. Master craftsmen would fashion their furniture creations with great deliberation. Their skill embraced sensitive design, elegance, comfort and function. In duplicating French furniture classics, Auffray & Co. researches each piece in detail; the materials carefully selected, the hand construction precise and the hand carvings faithful. Absolutely the finest in French reproduction furniture you can buy. Prompt deliveries.



Auffray & Co.
INC

Gerald Hargett Inc. showrooms.

Represented by:

GERALD HARGETT INC.

Dallas • Houston • New Orleans

(214) 747-4211





Own a piece of history. The finest examples of old world craftsmanship are recognized by their quality construction and timeless dignity. Master artisans would endlessly refine their designs. Their sure hands and attention to detail, their trademark. Their pride. At Wood & Hogan our furniture is built with that same craftsmanship. That same pride. Each piece is an exact duplicate of an original English classic. From the weight of the wood to the composition of the hardware, each piece is researched and constructed in detail.

Wood & Hogan. Absolutely the finest English reproduction furniture you can buy. Prompt deliveries. For information please contact the Gerald Hargett Inc. showrooms.

Wood & Hogan



Represented by:

GERALD HARGETT INC.

Dallas • Houston • New Orleans
(214) 747-4211



Symmetry Graceful, flowing design and handsome beaded trim adds an artistic essence to the luxury bath. Complimented by a full line of matching accessories.

P. E. Guerin, Inc.

23 Jane Street, New York, N.Y. 10014

For over 100 years, America's foremost creators of decorative hardware, fixtures and accessories

Send for 54-page catalog \$2.00

Also shown at:

McCune Showroom San Francisco

Keith McCoy Assoc. Los Angeles

Patterson, Flynn, Martin, Inc. Chicago

E. C. Dicken Inc. Dallas

Decorators Walk Miami

Meadowcraft. What more can you say?

You can say that wrought-iron achieves a new and refreshing grace with the latest from Meadowcraft... the Newport Collection... 20 finely crafted pieces... styled to suggest the timeless elegance of wicker... the Newport Collection... it's new...

it's by Meadowcraft... what more can you say?

Meadowcraft



For a list of dealers and dealerships write to P. E. Guerin, Inc., 23 Jane Street, New York, N.Y. 10014 or to the nearest branch office.

Meadowcraft Casual Furniture
Division of Thompsonville Furniture

continued from page 106

of elephant tusks, looking like enormous parentheses, a gift from Emperor Menelik of Abyssinia. Thirty feet wide by forty feet deep, with a high vaulted ceiling, the North Room features black walnut columns set in pairs against all four walls and a variety of woods—carmagnon, mahogany, swamp cypress and hazel—that contribute to the room's overall and remarkable specialness.

Hanging jauntily, as if they were put there yesterday, are T.R.'s well-known upturned hat, sword and binoculars from his Rough Rider days in Cuba. Other trophies from the President's busy life include two Samurai swords from the Japanese emperor, a Fritz Thaulow painting from steel magnate Henry Clay Frick, a Remington bronze given to T.R. by his Rough Rider officers



The Study where Mr. Roosevelt worked was the scene of many dramatic events including the signing of the Treaty of Portsmouth, in 1905.

and enlisted men, and an American eagle carved in wood by Mount Rushmore sculptor Gutzon Borglum. When the room wasn't being used for formal receptions and balls, it was a family room where the children gathered to read and sit by the open fire. Or dance the Virginia reel.

The second floor is a maze of floral-wallpapered bedrooms. For a while it was like musical bedrooms upstairs as the children grew in and out of rooms. There is also the master bedroom with the silk bedspread from the dowager empress of China, a charming nursery with wicker furnishings and a Santa Claus painting by Thomas Nast, a sewing room where a seamstress worked, a tiny schoolroom set up when Alice refused to go to school, the cook's room with a giant alarm clock for getting up early, and bathrooms with barrel-like tubs. "Whenever I go back to Sagamore, if there is any chance, I always take a bath in it, most sentimentally," says Alice Roosevelt Longworth, looking back over the years.

"I shall fit up the top room as my study, the library is too disturbed and so I shall have up there my sanctuary to which people are not to come—not even the guests,

unless I especially invite them," T.R. said in a letter to a sister. Triangular in shape and commanding the best views of the sound and bay, it is delightfully masculine, filled with his beloved animal heads and horns, Indian rugs, a typewriter, cases of Colt, Winchester and Springfield guns, and cracked, worn leather furniture that drifted up from the rooms below. Like mother's drawing room, the Gun Room was off limits to the children and was forever an intriguing, mysterious hideaway in their imaginations. But then all of Sagamore Hill is imaginative, even today. Over the years little has changed, and it is easy to feel the vitality of those vanished years.

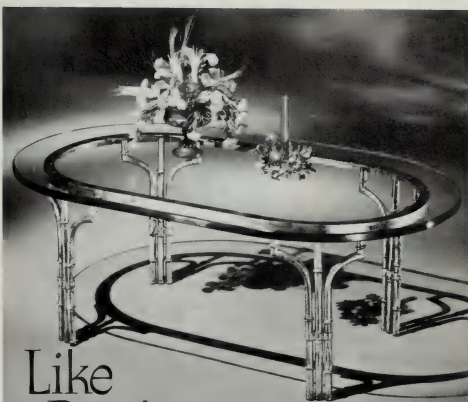
The nature of the house was apparent to a writer from *The Saturday Evening Post* who came to visit as long



The Dressing Room of Theodore Roosevelt. Mrs. Roosevelt embroidered the towels *R of S* and needlepointed the covering on the chair.

ago as the fall of 1902. "Sagamore Hill," he wrote, "is exactly what one would imagine it to be. The exteriors create the impression of genuine comfort, of a place in which people live and not merely spend a fragment of their lives, and the interior shows at a glance the purpose of the place and bears the marked individuality of its distinguished owner." The writer was quick to sense the unique charm and appeal of the estate.

It is impossible to walk through the house or around it without picking up the Rooseveltian vitality. Standing on the broad piazza at the northwest corner where they sat in rocking chairs and watched the sunsets and where on July 12, 1900 Theodore Roosevelt learned that he was nominated for the office of vice president, you might expect T.R. and the children to come bounding by on polo ponies, asking you to join them. □



Like
Bamboo... only better,

No. 4362

because it's solid wrought iron with a lustrous finish of antique gold leaf. Massive glass oval top, 28" x 46". One of our all-time best selling Spanish imports. See it at your LaBarge dealer's. Write for his name and 4-color brochures.

LaBarge

Holland, Michigan 49423

Gentlemen prefer Gothic.

"The only proper style" for Victorian architecture—as seen in this text and picture survey of 300 years of Gothic buildings in the U.S. With 251 photographs, plans and drawings.

"This book will be welcomed by all neo-Goths from Maine to Hawaii for the breadth of its research and the excellence of its illustrations."

—Wilmarth Sheldon Lewis

THE ONLY PROPER STYLE
Gothic Architecture in America
CALDER LOTH
JULIUS TROUSDALE SADLER, Jr.

\$19.95 at bookstores or mail this coupon



NEW YORK GRAPHIC SOCIETY
34 Beacon Street
Boston, Mass. 02106
Attn: B. T. Hildebrandt

AD-1

Please send me _____ copy(ies) of THE ONLY PROPER STYLE at \$19.95 per copy. I enclose my check for \$_____. Please add sales tax where necessary, and allow 4 weeks for delivery.

NAME _____
ADDRESS _____
CITY _____
STATE _____ ZIP _____

"MONTMARTE" Louis XV Dining Table



Parquet inserts on top.



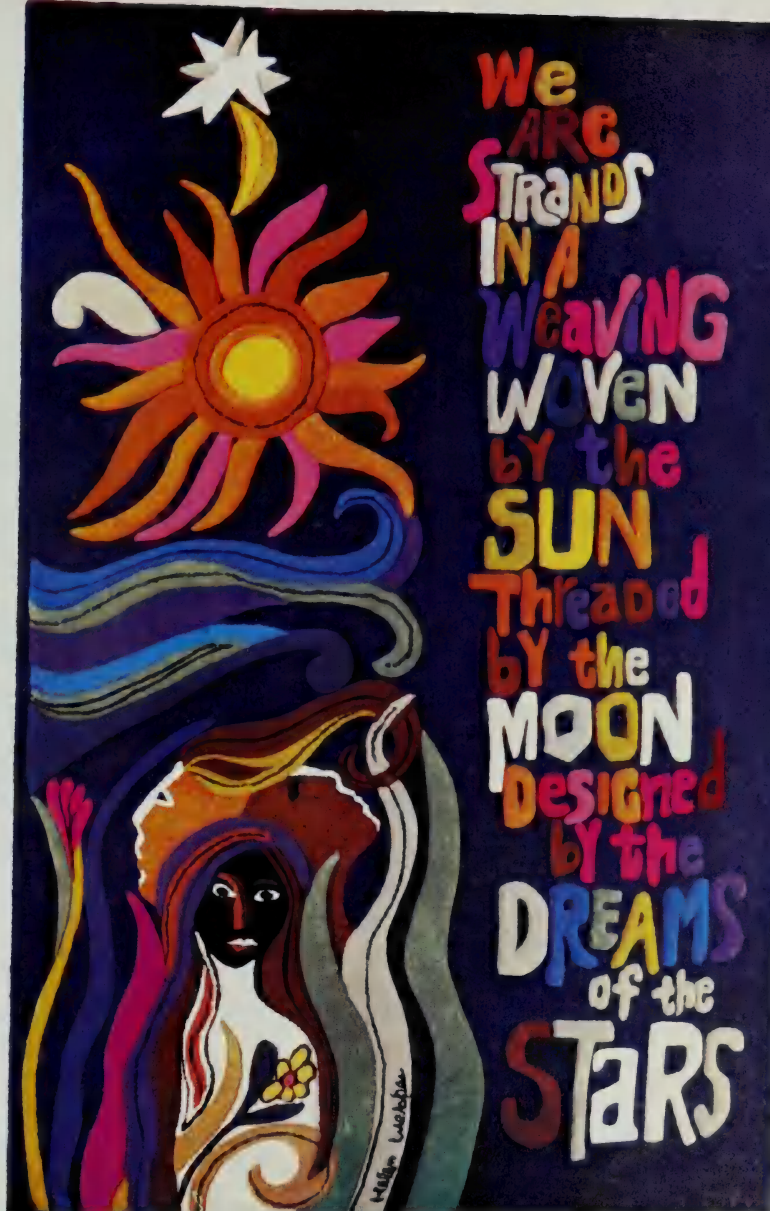
Auffray & Co.

INC. 146 East 56th Street, New York, N.Y. 10022 (212) PL 3-3931
Atlanta • Chicago • Dallas • Houston • Miami

Fine 17th & 18th Century French Reproductions • Paneling & Built-in Wall Units • "Carre" Terra Cotta Tiles • "Ancienne Boiserie" Collection • Fabric Padded Walls • Luxurious Sofas • Draperies & Bedspreads • Wood Refinishing Service
Special Design Service

Three volume catalogue now available—inquiries invited.

PURE WOOL AND EDWARD FIELDS MAKE AN INCOMPARABLE COMBINATION



"WE ARE STRANDS," one of a collection of pure wool Wallrugs® designed by Helen Webster. Size shown, 5'6" x 8'6"

EDWARD FIELDS

232 EAST 59TH STREET • NEW YORK, N.Y. 10022

WOOL. IN A CLASS BY ITSELF



PURE WOOL PILE

The wool mark is your assurance of quality tested carpets made of pure wool pile.

ATLANTA • BOSTON • CHICAGO • DALLAS • LOS ANGELES • MIAMI • MONTREAL • SEATTLE • TORONTO • VANCOUVER • CALGARY



H. POLLOCK *And Associates*

ANTIQUE TIBETIAN
PORCELAIN BLUE AND WHITE
8.6 X 15.6

Helene Pollock 703 North La Cienega Boulevard
(213) 659-2525 Los Angeles, Ca. 90069



**When we mention rattan,
if all you think of is
Sydney Greenstreet in Casablanca,
you better come see what's new.**



Sure, we've got the kind of rattan furniture films made famous. Like Mr. Greenstreet's popular peacock chair. But we can show you all kinds of contemporary things, too. For every room in the house. Come in and see them soon. Or send \$1.00 for our catalog, which will be refunded with your order. And find out about all our other exceptional designs in rattan. Sydney never had it so good.

Deutsch, Inc.

Main Office: Dept. AD, 198 Lexington Ave., N.Y., N.Y. 10016, 212-683-8746
426 South Robertson Boulevard, Los Angeles, Ca. 90048, 213-773-4949
Deutsch is also in Norfolk, Virginia.
Through decorators, dealers and architects

DURRIE RUGS

continued from page 130

The greatest delight of durries is in their seemingly infinite variety of design and color which can range from sober blue and white stripes and stark geometric squares and diamonds to the most fanciful and even outlandish pictorials of Noah's Ark to tiger hunts, trains and airplanes.

Popularly imagined as native Indian and Hindu, many durrie designs are thought to be Moslem in origin, coming to India via Afghanistan at the time of the Persianized Mughal emperors. The stylized *mihrab*, or pointed mosque niche, is everywhere in durries, appearing not only in the vast category of durrie prayer rugs, but terminating the



Indian cotton durrie; circa 1900; 8½' x 11'.
Courtesy, Harmony Carpet Corporation, New York.

stripes in a large percentage of the countless striped durries.

While not all the facts of durrie design are clear and the designs are often hybrid and mongrel in form, much authenticity has been hidden away in tribal areas. Probably because of their isolation, the weaving tribes of Afghanistan have successfully preserved their traditions and the excellence of their weaving up to the present. Many of the finest durries now come from Maimina, noted for its sunburst and linear patterns; Mazar-i-Sharif, whose typical box designs frequently include *chaupa* boards resembling chessboards as well as stylized airplanes, a very popular recent motif in Afghani durries.

Whatever their obscure origins and however complex their history, the durrie is alive and flourishing because of the avid interest of American interior designers in these splendid rugs that seem equally at home in beach house or palace. To quote from noted Indologist George Birdwood's memorable words on the durrie, "Nothing could be more distinguished for the ball-room, nothing simpler for the cottage." (*The Industrial Arts of India*, London, 1880.) □

"Some come to our museum to dance"

The Emperor Ch'ien Lung
himself was enchanted
by their grace. Two
flowing dancers in
white jade, each with
reign marks from the
Imperial Palace. From
the famous Volkert
Collection... both
available for a lifetime
performance at
\$65,000.00.



Ashkenazie & Co.

Jade & Oriental Art
in the Fairmont Hotel
950 Mason Street
San Francisco, CA 94106
415/391-3440



Abigail Adams

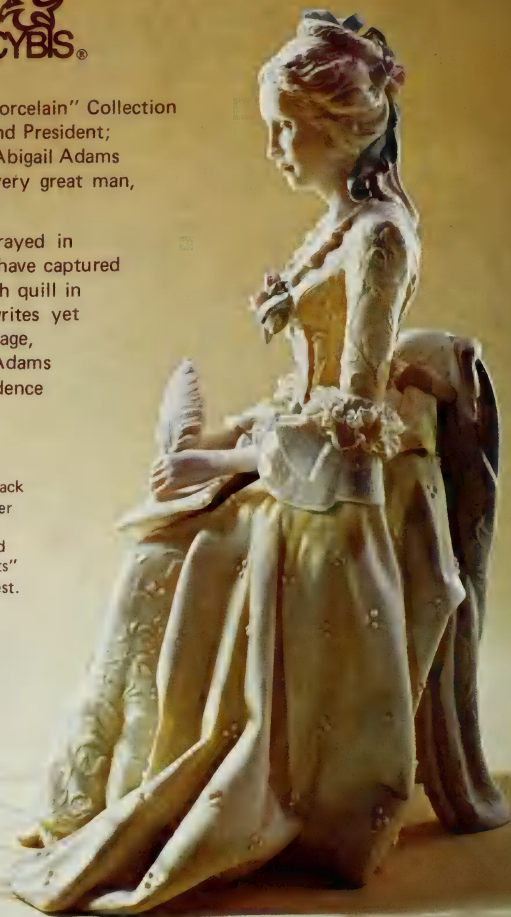
by 
CYBIS®

From the CYBIS "Portraits in Porcelain" Collection
Devoted wife of America's second President;
mother of our sixth President, Abigail Adams
personifies the adage "Behind every great man,
is an equally great woman!"

Beautifully and delicately portrayed in
porcelain, the artists of CYBIS have captured
a rare moment of reflection. With quill in
hand and love in heart, Abigail writes yet
another letter of love and courage,
supporting her husband, John Adams
and the great cause of Independence
he served.

Abigail Adams, limited issue of 750,
10", \$875. Also available, the hardback
book "Poems for Children and Other
People" by CYBIS, \$6.45 (shipping
and postage included). Fall 1975 and
Spring 1976 "Porcelain Enchantments"
brochures complimentary upon request.

You are cordially
invited to attend the
CYBIS OPEN HOUSE
at Petricks Galleries,
1741 Westcliff Drive,
Newport Beach,
on Saturday,
May 15th, 10 a.m. - 7 p.m.
and Sunday,
May 16th, noon - 7 p.m.
introducing the NEW CYBIS
Spring Collection.



petricks gallery / porcelain salon
1741 westcliff drive.
newport beach, calif. 92660
(714) 645-3373

petricks
GALLERIES

**petricks / collectors
choice art gallery**
666 n. coast highway
laguna beach, calif. 92651.
(714) 494-0316

©petricks galleries, inc.

Inquiries concerning major credit cards, individual charge accounts, and personal layaways are invited.

petricks no charge service includes our beautiful gift wrap, delivered fully insured anywhere in U.S.A.

Connoisseurs' Corner

Treasures of enduring elegance for the host, collector, or bride.

Serve 21 cups of anything— piping hot! (a) Frisian urn of Royal Holland Pewter with hand-spun satin finish. Won't tarnish, ever. A beautiful conversation piece. \$165 (b) Sculpted tray and heater, \$44



2. Table trio in the Bicentennial mode, all of Royal Holland Pewter. (a) Scottish chalice, ca. 1762. A Metropolitan Museum of Art reproduction. \$60 (b) Maxwell bowl, from an 18th-century Glasgow original. 5" high, 9 3/4" across. Satin finish. \$90 (c) Large dinner or serving plate (also great just for display). 11 1/2" in diameter. Satin finish. \$48

3. These clear lucite holders provide firm, unobtrusive support for your collectors' plates, books or other display items. 4" deep x 4" high, \$5 each. (a) self-standing (b) wall-hanging. 6" x 6", \$8 each. (c) self-standing (d) wall-hanging. 7" x 7", \$10 each: (e) self-standing (f) wall-hanging



4. No two exactly alike! Oud Delft handpainted Faience dish with removable grille drain. (a) Blue or (b) Polychrome, \$55

Connoisseurs' Corner

3571 Hayden Avenue
Culver City, California 90230

Please send me the items indicated below in the quantities specified. If not satisfied, I understand I may return the items within 10 days for prompt refund.

- | | | |
|------------------|-----------------|-----------------|
| 1a _____ @ \$165 | 1b _____ @ \$44 | |
| 2a _____ @ \$60 | 2b _____ @ \$90 | 2c _____ @ \$48 |
| 3a _____ @ \$5 | 3b _____ @ \$5 | 3c _____ @ \$8 |
| 3d _____ @ \$8 | 3e _____ @ \$10 | 3f _____ @ \$10 |
| 4a _____ @ \$55 | 4b _____ @ \$55 | |

☐ I enclose check for \$ _____
(California residents please add 6% sales tax.)

☐ I wish gift(s) sent directly. See list attached.
Please charge my ☐ MasterCard ☐ BankAmericard ☐ # _____
Supply all information in raised figures on your card. If MasterCard, include 4-digit Interbank number.
Signature (if charging) _____

Name _____ (please print)

Address _____

City _____ State _____ Zip _____

Offer guaranteed for 90 days only. All stock subject to availability, and prices may change without notice.
Orders shipped in USA and possessions only.

We'll be happy to send any item you intend as a gift directly to any person you indicate—with an attractive announcement card. Please check appropriate box in coupon. On a separate sheet of paper, list each recipient's name and full address, specifying the gift to be sent.

All prices include postage and handling. Please allow 5 weeks from receipt of order for delivery. Items may be shipped in separate cartons.



Art Treasures of Russia

Maupintour offers rarely seen Old Russia.

With local guides an escorted Maupintour shows you Yaroslavl, Suzdal, and Vladimir plus Novgorod, Zagorsk, Kolomenskoye, Ostankino, Kuskovo, Pavlosk, Pushkin. Tour palaces, museums, country estates, villages for 11th to 19th century treasures in architecture, art, furnishings. See Leningrad's Hermitage, Kiev's Percheskaya Lavra, and Moscow's Kremlin and Tretyakov. 21 days, 6 departures, May to September, from \$1098 plus air. This is only one of 16 different tours described from Yugoslavia to Samarkand and the Khyber Pass. To receive the descriptive brochure, ask your Travel Agent for Maupintour's *USSR/Eastern Europe* or write:

 **Maupintour**

telephone 913/843-1211 • quality touring since 1951

Maupintour, 900 Massachusetts, Lawrence, Kans. 66044

The Queen Elizabeth 2 1975 World Cruise was a triumph worth repeating.

She leaves again January 15, 1977.

For our handsome brochure:

See your travel agent or write Cunard, Dept. A D,

555 Fifth Ave., N.Y., N.Y. 10017.

Great Ships of British Registry since 1840.

Queen Elizabeth 2



The Greatest Ship in the World®



LONDON NOTEBOOK

Secret Gardens

By Elizabeth Lambert

WHAT A HUMBLING SPORT it is, this gardening. Perhaps that is why Londoners are so nice. However, chastisement being all very well, a garden does have its pleasures, and secrecy must be one of the greatest. London's parks are magnificent, but I confess to a fondness for anything hidden behind a wall or a locked gate.

Each Georgian and early-Victorian terrace house has its own garden, blooming right where every property developer would love to put his bulldozer. In Kensington, Chelsea, Belgravia and Mayfair—even in Hampstead and Islington where this urban pattern must have looked odd when first built in the country fields—roses and flowering trees tease by peeking over the brick walls. I struggle on the other side, always hoping to see more of the rose.

These walled gardens are as often seen from the top of the house and must have a careful plan. In his book *The Education of a Gardener* (Collins, London, 1962), landscape gardener Russell Page produces a paragon in his musings about how he would lay out a garden, if he had one. He did not necessarily intend a London site, but the plan is so apt I have always imagined it here. Mr. Page would first build a workroom with one wall all window, from which to watch progressions of color in a walled "rectangular space as large as I can afford and manage."

"I shall design this just like one of those black-japanned tin boxes of water-colours," he goes on to explain. He would have the area a simple crisscross pattern of small beds, dramatic and three-dimensional.

"I shall use this garden as paint box, palette and canvas," writes Mr. Page. "Each bed will be autonomous, an essay in color . . . an art gallery of natural forms."

In my own garden the setting is sufficient. I hardly need plant a thing. But I have added old roses to leave my mark and pursue the sense of history begun by previous generations. The land was a bluebell wood before the house was built, and bluebells carpet the garden every spring, even persisting between the paving stones. In April there are remnants of Victorian planting, and the garden once more turns entirely blue with tiny pansies, lilacs planted at the base of the raised front doorstep to bloom at nose level, and iris. I love to think of the Victorian gardener who planned it all. Other bequests I am less grateful for—like the concrete slab where the laundry house once stood (we use it for autumn bonfires) or the gravel path that lies hidden just under the soil wherever I want to put a flower bed.

London's locked gates are not always domestic. Some

continued on page 170

LISTEN TO MILFORD SOUND.

It's the quietest place in the world. And yet, the sight stuns you like thunder.

This is Milford Sound in our Fiordland, just one of the many faces of New Zealand. Three million acres of primeval beauty, sculpted by Ice Age glaciers.

Take "the most beautiful walk in the world" to Milford, stopping at friendly lodges on the way. Or fly in over the triple tiers of Sutherland Falls. Or drive in through hills and tunnels and lush valleys.

Catch your breath in our charming cities, Dunedin, flavoured with Scotland. Christchurch, lavish with flowers and laced with the Avon River.

Auckland, blended of Polynesia and Europe.

Our DC-10s fly out from Los Angeles every night to New Zealand. And on to Australia and the other islands in our South Pacific.

Your travel agent can give you details. Or write Air New Zealand, Department P, 510 West Sixth Street, Los Angeles, Calif. 90014. Or call our nationwide toll-free number 800-421-0066; in California, 800-252-0101.



AIR NEW ZEALAND

Come home with us.





Audrey M. Borland I.P.D.

Audrey M. Borland Studios

626 El Camino Real
San Carlos, California 94070

By appointment only.
415 593-6214

Distinguished Interior Design
Showing Fine Furnishing,
Accessories, Gifts & Decor.

Samarkand

Antique and Old Oriental Rugs



FINE RESTORATION SERVICE

1235 Sutter St. • San Francisco, CA 94109
(415) 441-0755 • (415) 441-0440

KASIMIR ETCHINGS

WHEN IN THE SAN FRANCISCO AREA, PLAN TO VISIT US AND SEE OUR LARGE SELECTION OF COLOR-ETCHINGS BY THE WORLD-FAMOUS KASIMIRS—LUIGI KASIMIR (1881—1962), TANNA KASIMIR HOERNES (1887—1972) and ROBERT KASIMIR (born in 1914).

SUBJECTS AND PRICE LIST ON REQUEST.

WESTERN ART

OUR SELECTION INCLUDES ARTWORK BY RANSOM HOLDREDGE, MAYNARD DIXON, A.D.M. COOPER, EDWARD BOREIN, W.M. KEITH & BRONZES BY KEITH CHRISTIE. MANY OTHER DISTINGUISHED AMERICAN PAINTERS ARE IN OUR INVENTORY. A LIST WILL BE MAILED ON REQUEST.

Kerwin Galleries

(Established in 1961)

1805 El Camino—Burlingame Plaza, Burlingame, Ca. 94010
(415) 697-2079 (Located near S.F. International Airport)

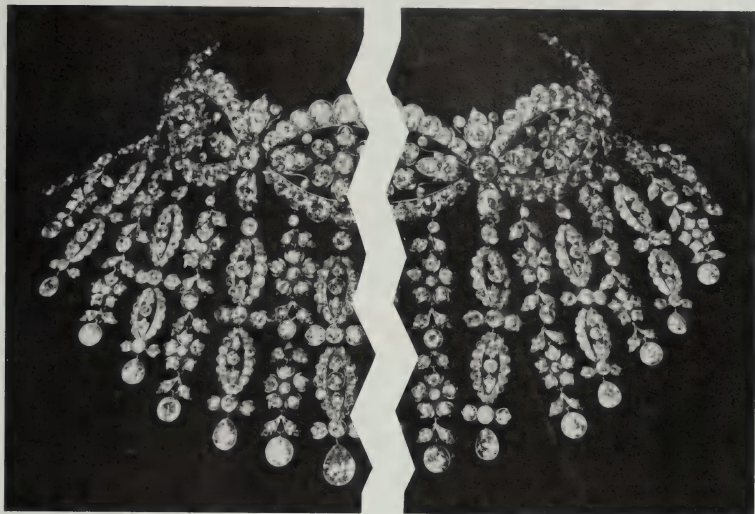
Luigi Kasimir



"Independence Hall"
by Luigi Kasimir

Color Etching

A Point About Death and Taxes



**Your estate will
be able to keep part of your
diamond necklace**

**But, Uncle Sam
will want his part for
Estate Taxes**

We Can Help You Keep Your Estate Together

You may not realize that all the assets in your estate could shrink as much as 30% to 70% due to estate taxes.

We do know this, and are ready to help you reduce this shrinkage significantly.

Protecting your estate against death and taxes is a necessary step of your life. And the time to take this step is right now.

Our estate specialists, working closely with your other professional advisors, will develop an individual approach to keep your assets together in your settled estate by providing the cash liquidity necessary to meet estate taxes.

Preservation of an estate is one of man's most important living responsibilities. We know you will want to preserve yours. Please call or write us now for a personal appointment.

BARRY KAYE ASSOCIATES

9100 Wilshire Boulevard, Beverly Hills, California 90212 • (213) 278-8361

**Specialists in Estate Analysis, Pension and Profit-Sharing Plans
Insured Charitable Endowments, Business Life, Health and Group Insurance.**

This breathtaking diamond necklace was crafted by Tiffany & Company shortly after the turn of the century for the leading member of one of America's most socially prominent families. According to her biographer, she referred to it as her "Diamond Fringe." Made with platinum over yellow gold, the necklace contains over 200 carats of old mine-cut diamonds. This famous necklace is shown courtesy of Kazanjian Jewels, Beverly Hills, California. Our special thanks to both Michael and Stanley Kazanjian for their help.

À la Douce France **ANTIQUES**

For over a Century we have been
specializing in 17th and 18th Century
Country French Furniture
Tapestries, Wood Panelings
Doors, Fireplaces
and Objets D'Art

Arthur & Josiane Hanks
5544 La Jolla Boulevard, La Jolla, CA 92037
(714) 459-7026

Alfred Drouillet
69 rue des Sts-Peres
Paris, France

5 Grande Rue
Le Tremblay S/Mauldre
Rambouillet, France

SUZANNE GEISMAR INTERIOR DESIGN

BEVERLY HILLS, CALIFORNIA

One of the largest
selections of fine
quality and
extraordinary

ORIENTAL RUGS in the country

Direct Import
Buy, Sell and Trade
Repairs, Cleaning &
Appraisal by Experts

525 N. La Cienega
Blvd., Los Angeles
657-5175



ORIENT MANDEL

Wholesale To The Trade



Some things improve with age.

Happy 30th Anniversary, Henredon!

We believe that the good things come slowly, that they tend to improve with age. On the eve of our own 50th Anniversary (1926-1976), we'd like to wish them well on their 30th (1946-1976). We've featured Henredon during all 30 of those years (and, now, our Henredon selection is recognized as the largest in the West).

J. H. Biggar...Henredon "They go together"

J. H. Biggar

PASADENA • 680 E. COLORADO BLVD.

(213) 792-6136

POMONA • 160 E. HOLT AVE.

(714) 629-3026

SANTA ANA • 1110 N. MAIN ST.

(714) 547-1621

ART NOUVEAU FURNITURE



LAMPS · BRONZES · PEWTER
ART GLASS · PAINTINGS · GRAPHICS



Signed Bugatti chair with matching stool decorated with brass and inlaid woods. On the left a Bugatti corner seat with fringe and an inlaid starburst pattern. In the background a Bugatti desk decorated in a similar pattern. Next to it on the wall an original Tiffany painting and a rare hanging lamp by Bugatti.



Mint condition Gallé cabinet with inlaid floral pattern, signed in two places. In the foreground two large bronze figures. In the cabinet a fine assortment of signed vases and candlesticks.



A Gallé magazine rack, 24" high, with a porcelain Rozenburg clock and assorted glass vases. On the wall a watercolor by A. Roberts.



Signed Bugatti throne chair with matching bench seat, decorated with pewter, brass, and inlaid ivory. In the background a large poster by Steinlen.

• • •
We also buy signed pieces of Art Nouveau
furniture, bronze, pewter, & art glass.

UNITED ART & ANTIQUES

224 NORTH CANON DRIVE
BEVERLY HILLS, CALIFORNIA
90210 213/550-8729



The unique
touch of
CEPELIA...



Cepelia

- POLISH
FOLK ART
- HAND WOVEN TAPESTRIES
 - KILIM WALL HANGINGS
 - WOOL "PAINTINGS"
 - RUGS
 - WOOD CARVINGS
 - CERAMICS and ACCESSORIES

63 East 57th St., N.Y., N.Y. 10022 (212) 751-0005
237 Post Street, San Francisco, Calif. 94108 (415) 391-1800

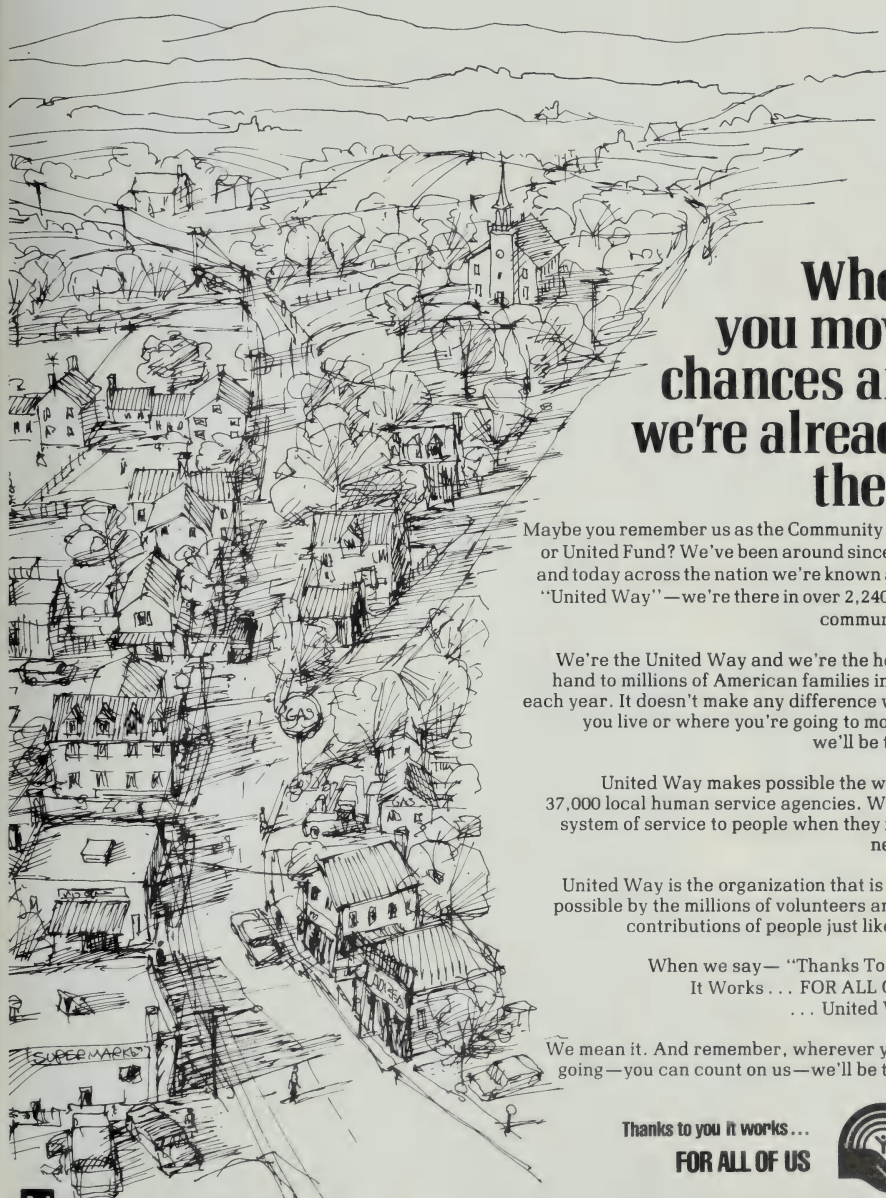


LOOK UP — THERE'S A BETTER WAY — CHARTER YOUR OWN!

No waiting lines...no baggage delays...no advance check in! Just step from your car into a modern businessliner. For business or pleasure, Gannell Aviation offers you faster, more convenient transportation, and to destinations the airlines don't serve. We're on call 24 hours a day to fly you to the place of your choice, on your schedule. What's more, you can learn to fly as you enjoy our country club atmosphere in the sky. For more information, contact:



Gannell Aviation, Inc.
3000 Airport Avenue
Santa Monica, California 90405
Telephone (213) 391-6355
(Home of the "Fly-For-Funsters")



When you move chances are we're already there

Maybe you remember us as the Community Chest or United Fund? We've been around since 1887 and today across the nation we're known as the "United Way"—we're there in over 2,240 local communities.

We're the United Way and we're the helping hand to millions of American families in need each year. It doesn't make any difference where you live or where you're going to move to, we'll be there.

United Way makes possible the work of 37,000 local human service agencies. We're a system of service to people when they really need it.

United Way is the organization that is made possible by the millions of volunteers and the contributions of people just like you:

When we say — "Thanks To You—
It Works . . . FOR ALL OF US
. . . United Way"

We mean it. And remember, wherever you're going—you can count on us—we'll be there.

Thanks to you it works . . .

FOR ALL OF US



United Way

Ad

Council A Public Service of This Magazine & The Advertising Council

We're the "Mercedes Benz" of Mercedes Benz dealers.

In Beverly Hills, people won't settle for less.

Our customers are probably the most discriminating consumers in all of Southern California. They're used to the best of everything. So as you might expect, they demand a lot from their dealer.

But at Beverly Hills Ltd., we've tailored our operations to make sure each of our customers get all the enjoyment and value that's built into their Mercedes Benz.

We start off with creative ways of enjoying a Mercedes, whether it's by buying or leasing.

Then to insure trouble-free motoring, we follow up with a meticulous service department, staffed with master mechanics who follow the Mercedes Benz factory maintenance guidelines to the letter.

And finally we tie it all together with something that's a Beverly Hills Ltd. exclusive: a courteous, conscientious attitude that keeps our customer relationships lasting as long as our automobiles.

If you've been thinking about buying or leasing a new Mercedes, or if you want to get unsurpassed service on the one you already own, give us a try. Soon.

We're the "Mercedes Benz" of Mercedes Benz dealers. The people in our neighborhood wouldn't settle for less. And neither should you.

Beverly Hills Ltd.

8833 Wilshire Boulevard (213) 659-2980
(one block west of Robertson Boulevard)



Chambers is stingy about energy



John Chambers invented the concept of Retained Heat® cooking in 1910. As prices of electricity and gas continue to rise, the idea of using fuel only ten minutes to cook in an oven for a full hour makes more sense today than ever before.

Chambers ovens are also easy to care for, since all built-in models feature the self-clean or continuous-clean process. Finally, you know that Chambers' tradition of quality craftsmanship and service has been respected for over half a century.

See the complete line of Chambers appliances at your local dealer.



THE ENERGY-SAVING COMPANY
Oxford, Mississippi 38655 (601) 234-3131
Subsidiary of Rangaire Corporation
Known for quality since 1910

You'll enjoy every course
at The Cloister.



Gracious amenities make for memorable, ever-enchanted holidays at The Cloister. The superb dining is always full-course. You'll enjoy as well 36 distinctive holes of golf, 18 perfectly-kept tennis courts, skeet, riding, beach club, dancing to our orchestra, 5 miles of matchless beach. Write or call The Cloister, Sea Island, Ga. 31561 (912-638-3611). Out of state call toll free 800-841-3223.

Sea Island

Lars-Eric Lindblad's new series of

ARTS AND CIVILIZATIONS TOURS

Exciting adventures into man's cultural past.

For years we have arranged custom tours for museums, societies and clubs—programs aimed at exploring the world's arts and civilizations. Until recently, these tours have been beyond reach for the individual tourist.

We can now offer such programs on an individual basis. We have created eight of them, each one focusing on a different cultural area and each one carefully programmed to allow ample time to savor the wonderful sights and experiences en route.

For example, you may want to follow the medieval pilgrimage route from Paris to Santiago de Compostela, a journey James Michener has called "the finest in Spain and one of the two or three best in the world." You may want to explore the artistic riches of Eastern Europe or trace the ancient civilizations along the coast of Asia Minor.

Each tour is hosted by an experienced escort who will look after all details and see to your comfort. In addition, a knowledgeable lecturer-guide will be on hand to enhance your knowledge and enjoyment of the area's history and culture.

Because we travel in small groups, we shall be able to take advantage of special events as they happen—musical performances, art exhibits, craft shows, and the like.

Our 1976 Arts & Civilizations Tours include: 1. Asia Minor, 2. Bourbon Italy, 3. Byzantium, 4. Eastern Europe, 5. The Road to Compostela, 6. Saxony and Bohemia, 7. Asian Dances, Dramas, and Deities (Thailand-Indonesia-Japan), 8. World of the Ancient Maya.

Please write for our brochures or see your travel agent.

LINDBLAD TRAVEL, INC. Dept. ADAC576
133 East 55th Street, New York 10022 (212) 751-2300

TRAVEL THE WORLD OF LINDBLAD

LONDON NOTEBOOK

continued from page 168

can be opened, but few have the key. There is a well-kept garden in the center of the Bank of England, for the pleasure of the director and the governors. But some gardens once private are now open to the public.

Behind Keats's house in Hampstead is a garden with an old mulberry tree, a wonderful place to sit and read poetry, to listen for the nightingale. Lincoln's Inn and the adjacent New Square (being the oldest, with true English logic) began as a kitchen garden to supply the barristers' table. But as the meals improved, so grew the need for the fellows of the Honourable Society to have a walk after dinner. In 1555 "a new fayre walk under the trees" was made. Later the walk was opened to the public. Samuel Pepys came; alas, so did "low and indecent people."

...WILL GIVE A GOOD GLIMPSE OF THE QUEEN'S CABBAGES.

They came in disguise to confound the unfortunate gardener who had to discriminate. In 1704 a firm line was taken, and it was decreed that "no person presume to enter or walk in the gardens with masks on." If you are of sufficient quality and can be seen without your mask, go to Lincoln's Inn after lunch for a stroll under the trees.

Even the Chelsea Flower Show has its private moments. May 25 is for members only, before crowds arrive en masse during the next three days.

Many private gardens are now memories and street names—like the mulberry gardens encouraged by James I, who hoped for a thriving silk industry. John Evelyn noted in his diary of 1654 a "Mulberry Garden, now the only place of refreshment about the town for persons of the best quality to be exceedingly cheated at." These gardens have disappeared. Small wonder, since falling mulberries leave the most indelible stain known to man.

One of the best ways to see over brick walls is on the top deck of a London bus, and any running between Hyde Park Corner and Victoria will give a good glimpse of the Queen's cabbages and a good deal else growing in her enormous kitchen garden. Cabbage has become, in fact, one of the most desirable plants this year, with ecology and economy demanding neo-victory gardens in many a flower bed. The most fashionable among us will now talk at dinner parties of vegetables, sowing and reaping. The countryman's necessity one day becomes the Londoner's fashion the next. Tastes go that way these days, and paradise lost is in the country.

Not for me. An overlarge garden with no friends near enough to rush over when the first rose blooms? As Reginald Arkell wisely observed:

A garden should be rather small
Or you will have no fun at all.

I shall be digging in the garden until it is time for tea. □

NuTone Security Systems

...because there are some things in your life
that simply cannot be replaced.



Designed by Paul Dorsett. The A. B. Closson Jr. Company, Cincinnati, Ohio

It's not the monetary value, your insurance will cover that. But it's an antique... a thing of beauty... that some dedicated artisan, now long gone, created with all the love and skill at his command. And if it should be stolen or destroyed, it will leave a void in your life that can never quite be filled.

The NuTone people know this. That's one reason they've developed the most advanced Security System on the market today. To protect the irreplaceable things in your life. Write for complete information to L. Shivner, NuTone, P.O. Box 1580, Cincinnati, Ohio 45201.



NuTone Housing Products

Scovill

Dept. 65-5, Form 7/78

PUT SOME EXTERIOR INTO YOUR INTERIOR



What you see is the latest in chic interior design—the photographic wall mural

It is visually dimensional, expressive, and truly elegant

We will produce a custom mural of unbelievable clarity for your wall to any size from any of thousands of images

We create the most unique and impressive walls there are. That's why we're the foremost mural company in the nation

And our clients are as happy as we are

Send \$10.00 for our color catalog containing available images, samples, prices and installations.

BY
MURALS INC

DESIGN CENTER • 101 KANSAS • SAN FRANCISCO 94103 • (415) 863-0930

An American Masterpiece

*Hickory
Furniture
Company*



The elegance of this highboy, circa 1750, made of Honduras mahogany, depicts the authenticity and meticulous attention to detail you will discover in each affordably priced 18th Century museum-inspired reproduction in The American Masterpiece Collection.

To receive your American Masterpiece Collection® catalog, please send \$2.00 to Dept. A, Hickory Furniture Co., P.O. Box 988, Hickory, N.C. 28601.



Solid Wood, of course.

From Calvin III, this graceful Highboy is a perfect expression of the magnificent Queen Anne styling so carefully and patiently reflected in the entire collection.

Calvin III is just one of many fine solid wood groups by Davis ranging from contemporary to Louis XVI.



The entire collection may be viewed in our colorful brochure *Calvin III*. For your copy, send one dollar to Davis Cabinet Co., P.O. Box 60444, Nashville, Tenn. 37206.



DESIGNED FOR READING

New Books on American Design
By Robert Bartlett Haas

The Twilight of Splendor/Chronicles of the Age of American Palaces, James T. Maher, Little, Brown and Company, Boston, Massachusetts, 1975.

A thoroughly engaging, well-written and well-researched book about five American "palaces" built between World War I and the Great Depression.

If you can hold off reading the substantial case histories of the five splendiferous mansions until you've read the preface, you will discover the author's "bias"—extending the dictum of Perre Lavedan that "no judgement can be passed on a building without a knowledge of how it was built." James Maher also wishes to consider the human intention behind each building. His book is not only about the great houses but also about "the people who commissioned the palaces, the people who designed them and decorated them, and the people who designed their gardens and grounds."

A second virtue of the preface is that it details for us a brief history of the palace, which Mr. Maher suggests has been an archetypal force in the mind of man since the dawn of time, giving "rise to regal ambitions for power and glory, sweeping men beyond avarice into the world of emperors, beyond the rational kingdom into the realm of the gods." Thus, man's eternal fascination with the image of Heaven as a palace and its gardens—whether the shaman's hut surrounded by its plot within a magic circle, the bedouin's dream of an earthly paradise garden, or the fantasies of palaces that figure so frequently in the make-believe life of children.

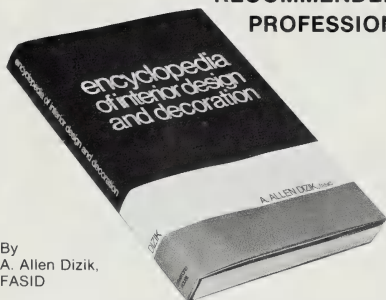
The author sees a direct historical line, stretching from Augustus Caesar, who found Rome a city of bricks and left her a city of marble, to the American palaces. The line passes from Augustus through the architectural writings of Vitruvius, through Palladio, through Thomas Jefferson to Cornelius Vanderbilt, whose death in 1887 triggered the beginnings of the age of American palaces.

It was a gloriously mad age which started with the "massive triple palace" William Henry Vanderbilt built on New York's Fifth Avenue and proceeded through the building projects of several "archetypal palace patrons"—five of whom are detailed in this book—to the final curtain ringing down on an age in the Depression of 1929. Typical of this twilight of the gods was the fate of Hubert Templeton Parsons's *Shadow Lawn*, on which the owner had spent ten million dollars. It sold at public auction for one hundred dollars when he could not meet the tax claims.

To summarize the fascinating details in the history

continued on page 176

RECOMMENDED BY PROFESSIONALS



By
A. Allen Dizik,
FASID

The most comprehensive encyclopedia of interior design ever published. Scores of clear and concise articles... hundreds of definitions alphabetically arranged for designers, laymen and students. Subjects include Antiques, Architecture, Color, Fine Arts, Fabrics, Periods, Furniture Arrangements, and many more. Illustrated. Directory of outstanding professionals. 7" x 10" hard cover first edition. Not available in book stores.

Stratford House P.O. Box 7077 Burbank, CA 91510

Please send _____ copies of THE ENCYCLOPEDIA OF INTERIOR DESIGN AND DECORATION @ \$14.95 plus 75¢ each for postage and handling. (California residents add 6% tax)

Name _____

Address _____

City _____ State _____ Zip _____

My check/money order for \$ _____ enclosed. No C.O.D.

Bill my Master Chg. # _____

Here's to the Sporting Life

Dick Ridge presents his
"Sporting Collection" for Phoenix Carpet
an exhilarating grouping of 27 carpet designs

"The Sporting Collection" consists of 8 refreshing designs,
each capturing an outdoor theme to create an indoor mood. Ideal for
contract and residential use, this totally new collection comes in both 80% wool
& 20% nylon construction and an all-wool round wire style. All patterns are
available as rugs. The entire grouping is in stock for immediate delivery,
custom colors are available. Samples on request.



PHOENIX CARPET CO., INC.

979 Third Avenue, New York 10022 (212) PL 8-5070

All designs copyrighted 1975



The Reading Lamp. It just might help you finish War and Peace.

If your favorite novel's been giving you a headache lately . . . or putting you to sleep . . . it just might be your lamp's fault. Poor lighting makes for poor reading. What you need is the lamp that gives you the right light in every reading position . . . the "Reading Lamp"

by Koch+Lowy.

It adjusts up and down—from 44 to 56 inches. And its 8-inch shade extends a full 24 inches—and swivels—to throw all the light you need on the subject.

Another Koch+Lowy Classic, available in polished brass or chrome or fine stores everywhere.

Drop us a line

We'll send you the name of a dealer near you.

KOCH+LOWY INC.
THE PAST, PRESENT AND FUTURE OF MODERN LIGHTING

940 Third Ave., N.Y., N.Y. 10022 Dept. AD



If people pay you compliments on your home, they might pay you to decorate theirs.

Think about it. Your good taste could be your biggest business asset if you owned your own Decorating Den. With your decorating flair and our techniques, you could build a successful business helping others create beautiful rooms.

For complete information, call now.

Call (317) 293-9400 collect.

**Decorating
Den®**

featuring **Aco®** Draperies

5753 West 85th Street Dept. AD 600
Indianapolis, Indiana 46268

Member and Endorser International
Franchise Association Code of Ethics.

DESIGNED FOR READING

continued from page 174

of each of the houses chosen by James Maher would be to rob the reader of the book's greatest gift. Suffice it to say that the mansions represented in this volume are *Whitemarsh Hall*, a Palladian-type palace begun for Edward T. Stotesbury in Philadelphia in 1916 and completed at a cost of over three million dollars; *Ca' D'zan*, completed in Sarasota, Florida in 1926 for John Ringling; *Vizcaya*, built for John Deering at Miami in 1916 at a cost of three million; *San Marino*, built for Henry Edwards Huntington and completed around 1914, and *Shadow Lawn*, built for Hubert T. Parsons and completed in 1931.

Revelations of New England Architecture/People and Their Buildings, Photography by Curt Bruce, text by Jill Grossman, Grossman Publishers, Viking, New York, 1975.

Historical American residential architecture in the New England states is the subject of this well-written and freshly illustrated volume, presenting "little-known masterpieces from the era of New England's initial growth, from rude sheds to Grecian extravaganzas."

Author Jill Grossman comes at the task with a well-defined bias: that New Englanders created "original forms, structural ideas and personal atmospheres" in their early attempts at personal housing, and that they were directed by "simplicity and understatement."

Thus she sees the houses—documented in this volume by the straightforward photography of Curt Bruce—as messages from the past that we may learn to read as

"...FROM RUDE SHEDS
TO GRECIAN
EXTRAVAGANZAS."

very personal accounts of "the thinking, the habits and the events" of the times in which they were built.

A strong virtue of the book is its arrangement according to developmental styles—first the makeshift temporary shelters of the seventeenth century; then the carpenter-built, essentially additive and Medieval-style houses of our architectural "folk art" phase, with their regional variations (such as Flemish gambrels, and West-of-England Cape Cods); then the eighteenth-century borrowings from English Georgian architecture with its self-conscious shift to "stylishness."

The late-eighteenth and nineteenth centuries are well represented with examples of the three main overlapping styles: late Georgian, so beloved after the Revolution by the British Conservatives; Adamesque, so beloved by the avant-garde pro-British; and the Greek Revival, an expression of Jefferson's anti-British architectural preoccupation in the Federal period.

Of additional interest is a section on early industrial buildings in America: mills, markets, warehouses and

continued on page 180



designer: Elizabeth MacDonald

HOLMES+LAIRD

664 NORTH PALM CANYON DRIVE • PALM SPRINGS, CALIFORNIA 92262 • (714) 325-2563

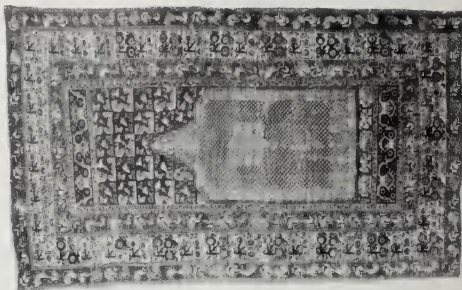


**a Designer's
Paradise**

**ANTIQUES
EXCHANGE**

2065 CHARLE ST. COSTA MESA, CALIF.
714/645-8060

Specializing in Oriental
and Navajo Rugs



Late 17th early 18th century, Ghiordes prayer rug, 6' x 9' jade green,
gold, tan cotton white and soft turquoise above prayer niche.
A museum-quality hanging rug, probably the largest of its kind.

RUGS INC

Vic J. Deirmendijian

Persian	Buy	Restore and Appraise
Navajo	Sell	Fine Rugs
Flat Weave	Clean	and Tapestries

8319 Melrose Avenue
Los Angeles, California 90069
213 658 6780

An elegant era returns . . .
Antique Pool Tables & Authentic Handcrafted Replicas



Presented for the Connoisseur

BY *Adler* ESTABLISHED 1957

Catalogue \$1.00 Western Region

840 W. Olympic Blvd., Los Angeles, Calif. 90015 • Phone: 748-6208

magnificent lamps,
porcelain, fine crystal,
silver, tables, gift items,
interior design

Lee
Sterling

"...a very special
kind of store"

1450 Polk St., San Francisco (at California St. Cable Car)
(415) 885-1444



Pair Louis XV fauteuils

THE DOLPHIN

ANTIQUES & WORKS OF ART

605 Cambridge Avenue - Menlo Park, California 94025 Telephone: (415) 325-4409
Open Tuesday through Saturday



Featuring custom basket-base batik-shade lamps



1549 California Street
San Francisco 94109
(415) 776 4835
Richard N. Gervais, Director



Burmese Priest
19th century Gilt and Lacquer on Teak \$3000.00.
Lao Hill Tribe Rain Drum
18th century bronze 18-1/2" H x 23-1/2" D \$2500.00.

FABULOUS THINGS LTD.

THE VERY BEST OF ASIA
WHOLESALE/RETAIL

Jackson Square - 831 Montgomery St.
San Francisco

Importers: Harlan & Judith Koech (415) 346-0379



Sheya

First Name in Custom Carpet

SINCE 1935



From The Frank Bumgardner Collection

At Sheya the art of custom rug making is just that, an art. Just as a painter creates an individual painting we create an individual rug. Your design is exclusively yours, one-of-a-kind. Only the finest virgin textile wool obtainable is tufted into our rugs. With craftsmanship and beauty cherished from generation to generation a Sheya rug is destined to become a family heirloom.

- Six to Eight weeks delivery
- Designed and tufted in California

Sheya

11040 Magnolia Blvd., North Hollywood, Calif. 91601
(213) 877-4610 762-3510 652-5420



Williamsburg

Flemish
Polish Brass
Pewter

24" high x 28" wide

Imported chandeliers,
antique reproductions,
fine porcelain, ceramics.

"Antique furniture" and "Antique accessories"



wholesale
only

628-2799
622-1921

Maison Gerard

French Provincial Cuisine

"The flavor of the French Provinces"



224 South Beverly Drive • Beverly Hills • 273-5430
4100 Cahuenga Blvd. • North Hollywood • 766-3841
luncheon • dinner • banquets

COPENHAGEN GALLERI

June 26 through July 11, 1976



VALENTIA, County Kerry

42" x 72"



LOUGH REACH, County Kerry

42" x 72"

A Special Exhibition By

PETER ELLENSHAW

COPENHAGEN GALLERI

Hamlet Square, Solvang, California

Telephone 805-688-4422

Dodo Bird ANTIQUES, INC.

3485 Sacramento St., San Francisco (415) 563-1976

Rare Charles II
walnut low boy.
English,
circa 1680



The look of handcrafted elegance in SOLID BRASS. These unique lavatory fixtures are custom created by **CRISTINA UNLIMITED** for commercial and residential applications.

For more information regarding this classic line, contact: Cristina **CRISTINA UNLIMITED**, 1265 Battery Street, San Francisco, California 94111, Tel. 415 433-0957.

Basins can be seen at: HARRAHS HOTEL, Tahoe, DALLAS/FT. WORTH Airport Marina Hotel, ALBUQUERQUE Airport Marina Hotel, etc.

Crystal · Porcelain · Silver · Pewter · Onyx · Jewelry



From our outstanding collection of imported pewter, this handsome 2-quart pitcher, \$ 120 .



845 Santa Cruz Ave., Menlo Park, Ca. 94025

Things Exquisite and Unusual · Our Own Imports

KORTZ IMPORTERS

SPECIALIZING IN FINE PERIOD FURNITURE



CREATORS OF
EXCLUSIVE ORIGINAL HOMES

AMERICAN INTERIORS

1133 Post Street at Van Ness
San Francisco 415-771-2433

Pacifica®

DESIGNS



Foo-dogs

circa 1650

original painting
on wood... 10 inches tall

the pair, three thousand, five hundred dollars

just part of our collection
of antiques from the Far East.
... also furniture and
contemporary Japanese graphics.

 **THE ICEHOUSE**
San Francisco

Los Angeles • Seattle • Dallas • Houston • Miami • Chattanooga • Bethesda • New York

STANFIELD SHUTTER CO., INC.
CO., INC.
STANFIELD SH

Featuring 4½" shutters,
sandblasted with a pickle finish
"TO THE TRADE ONLY"

LOS ANGELES FACTORY AND SHOW
3743 SOUTH DURANGO AVENUE
LOS ANGELES, CALIFORNIA 90034

PALM SPRINGS AREA OFFICE:
P.O. BOX 1263
PALM DESERT, CALIFORNIA 92260
(714) 346-6295

SAN FRANCISCO AREA OFFICE:
146 SECOND AVENUE
SAN FRANCISCO, CALIFORNIA 94110
(415) 387-4590

PHOENIX AREA OFFICE
P.O. BOX 10548
PHOENIX, ARIZONA 85064
(602) 997-9700

St Charles

FASHION KITCHENS



Each St. Charles kitchen is unique . . . the expression of an individual personality and lifestyle. Each St. Charles kitchen is a masterwork of planning and design—blended from the widest choice of materials, furniture woods, textured metals, designer colors.

If it's time to bring your dream kitchen to life, your St. Charles dealer/designer can help you. Browse in his showroom. Use his expert counsel in design, planning, color styling, installation.

After all, your St. Charles kitchen must be a masterpiece—and it must be *you*.

FREE! Full color, 44-page Kitchen Ideas book just for coming in. Or mail coupon with \$2.00.

ST. CHARLES OF SOUTHERN CALIFORNIA
8660 Sunset Blvd., Los Angeles, CA. 90069

Name

Address Telephone

City County

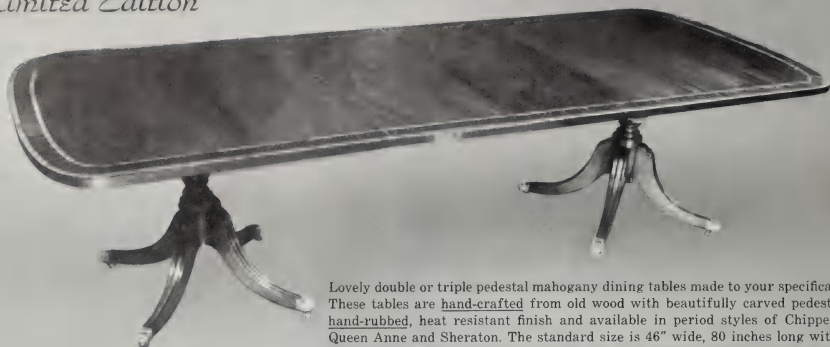
State Zip

6C1207

Visit the showroom nearest you. LOS ANGELES—8660 Sunset Blvd., (213) 655-7812. LA JOLLA—7426 Girard St., (715) 454-9133.

HANDCRAFTED DINING ROOM TABLES

Limited Edition



Lovely double or triple pedestal mahogany dining tables made to your specifications. These tables are hand-crafted from old wood with beautifully carved pedestals, a hand-rubbed, heat resistant finish and available in period styles of Chippendale, Queen Anne and Sheraton. The standard size is 46" wide, 80 inches long with two 18" leaves. Delivery four to six weeks. We have several tables in stock. Specially priced from \$1895.00. Compare at \$3500.00. Send for our color brochure.

Williams Antiques, Inc.

Member: Appraiser's Association of America

Since 1927

Don Pierce, President

4010 Peachtree Rd., Atlanta, Georgia 30319 • (404) 233-4072

Dealer inquiries invited.

CLARO- LUCITE AND GLASS



MODERN EDITION FURNISHINGS
ART DECO
AND STYLE MODERNE



LOS ANGELES, 8411 MELROSE BLVD.
CALIFORNIA 90069
213 653 0511



Interior by Charles R. Dear, A.S.I.D./Rug by Stark, Linen, "Tibetan Dhurrie Design".



Jet-plane interior by Ron Collier, A.S.I.D./Rug by Stark, "Les Damiens".

STARK CARPETS ARE:
RESIDENTIAL, CONTRACT,
CONTEMPORARY, TRADITIONAL,
ANTIQUE, ORIENTAL
AND WHEN YOU REQUIRE...
CUSTOM DESIGNED!



Our extensive researching throughout the world enables us to offer the ultimate in carpeting in every conceivable design, color, texture, size and shape...from historical documents to contemporary masterpieces. If you cannot find the exact carpet you seek, our unique design department can create it for you. Perhaps this is why we remain as the source for the discriminating designer. Full color 74-page catalog available to designers/decorators & architects, \$7.50. STARK CARPET CORP. 979 THIRD AVENUE, NEW YORK; BOSTON; CHICAGO; MIAMI; DALLAS; LOS ANGELES





Decorator Bath Sets

In Fine
Earthenware
by Fitz
and Floyd

The finishing touch for your own bathroom or perfect gifts for the new homeowner or bride. All in pure white with natural shell colors. A. Round shell box with assorted shells on lid (foreground) in sets of three only, \$17/set. B. Soap dish and tumbler, \$9/set. C. Shell sponge holder, 7-1/4" x 7-3/8" x 4-1/4" high, and sponge, \$16/set. D. Small shell jar with lid, 4-1/4" x 4-1/4" high, and Large shell jar with lid, 4-1/4" x 6-3/8" high (rear) \$20/set. Satisfaction guaranteed. Prices include postage, handling and insurance.

Architectural Digest

5900 Wilshire Blvd., Los Angeles, CA 90036

Please send me the following bath sets in the quantities specified:

A. Box sets @ \$17 C. Sponge/Holder sets @ \$16

B. Soap Dish/Tumbler sets @ \$9 D. Jar sets @ \$20

Enclosed is my check or money order for \$

Name

Address

City

State

Zip

Please allow six weeks for delivery from region of origin.

California residents please add 6% sales tax.

CO

DESIGNED FOR READING

continued from page 176

factories—all taking their place in our architectural history prior to the more usually remarked industrial building developments of the mid-nineteenth century.

An excellent brief text, with accompanying floor plans and construction details, provides a sound general introduction to American architectural history. The photographs by Curt Bruce provide a clear counterpoint to the text, doubling its value as the demonstration of the book's clearly stated point of view.

Decorating American Style, by José Wilson and Arthur Leaman, ASID, New York Graphic Society, Boston, 1975.

After the rich spate of well-researched, historically sound books on American art, architecture and interior design that have been published in anticipation of the Bicentennial, one is puzzled by the easy sweep of the author's assertions that "Americans have always embraced good design, no matter where it originated" and that this, "allied to a national predilection for color, comfort and convenience . . . has resulted in what is internationally recognized as a uniquely American decorating style." Fine, if true. But, as Gertrude Stein said, "if not not." If doesn't help to have the furniture in the first illustration (a bedroom in Blair House) characterized as "Victorian rococo style" when it is clearly nineteenth-century Renaissance revival, nor to have the third (a modern kitchen) labeled "an adroit and workmanlike fusion of old and new, the black and white checkerboard floor,

...BOOKS ON AMERICAN DESIGN PUBLISHED IN ANTICIPATION OF THE BICENTENNIAL.

a seventeenth-century design reinterpreted in vinyl tile . . . the link between modern cooking equipment and an antique painted hutch and dough tray turned work table." Let's not wait a hundred years to imagine what our descendants will make of such a confusion of elements. Right now it is indigestible.

We fare somewhat better in Chapter Four, "The Great American Designers," where Jefferson, Tiffany, Frank Lloyd Wright, Elsie de Wolfe, Robsjohn-Gibbings, Edward Wormley, Richard Ohrbach, Barbara d'Arcy, Richard Himmel, Michael Taylor, Alexander Girard, David Barrett, Michael Greer, Edward Fields, Jack Lenor Larsen, Arthur Elrod and many others are given their due.

Perhaps the most successful chapter in the book is the next to the last, "All American Rooms," dealing with the notion that the contemporary kitchen, the bathroom, the family room, the child's room and the garden room are America's unique twentieth-century contribution.

The book is visually interesting, but if it ever gets into the hands of the happy housewife, we're in for another generation of do-it-yourself clichés. □

Editors' Choice

Outstanding books on the Art of Beautiful Living—
selected exclusively for Architectural Digest readers

625. REVELATIONS OF NEW ENGLAND ARCHITECTURE. People and Their Buildings. Photographs by Curt Bruce, text by Jill Grossman. America's changing lifestyles—reflected in the outward appearance and interior plans of an extraordinary variety of New England cottages, mansions, churches and factories built from the 17th to the 19th centuries. \$15.95

626. TEN BY WARREN PLATNER. Photographs and plans of ten total environments—business, public and residential—created by one of today's most innovative architects, who is also a master of interior decoration and furniture design. Over 150 pages of full-color photos. \$24.50

623. CLASSICAL TERRACOTTA FIGURES. James Chesterman. The first complete reference work on the most popular art form of ancient Greece and Rome, now increasingly studied and collected. Extensive bibliography. Listing of dealers and public collections. Over 100 photos, some in color. \$12.95

620. DECORATIVE ART AND MODERN INTERIORS 1975/76. Maria Schofield, ed. A stunning photographic presentation of 20 superb interiors—shops, homes, offices, churches—stressing light and color. An outstanding selection of the best recent work in America, Europe and Japan. \$29.50

REVELATIONS OF
NEW ENGLAND
ARCHITECTURE

Ten by Warren Platner

CLASSICAL
TERRACOTTA
FIGURES
James Chesterman

DECORATIVE
ART
and Modern Interiors

Interior
Architecture
and
Decoration

303. INTERIOR ARCHITECTURE AND DECORATION. Alain Demachy. An internationally renowned contemporary designer demonstrates how to create the ideal ambience for the space you live in. 178 photos. 45 in color, plus drawings. \$27.50

624. CREATIVE EMBROIDERY. A complete Guide. Anne Spence. Embroidery as an exciting art form! The techniques revealed step by step—with an instructive section on needlepoint. Many drawings and photos, including outstanding embroideries by the author and her students. \$14.95

622. THE STORY OF WEDGWOOD. Revised, enlarged edition. Alison Kelly in association with Josiah Wedgwood & Sons, Ltd. An authoritative history of the famed British pottery firm, profusely illustrated with photographs of historic Wedgwood pieces. \$12.95

621. THE BATHROOM. Revised edition. Alexander S. S. A. This classic study—why our traditional bathrooms are poorly designed for new functions—presents the latest in American and European designs for tubs, showers, and other fixtures. Photos, drawings. \$18.95

Anne Spence
CREATIVE EMBROIDERY
A complete guide

THE STORY OF
WEDGWOOD

NEW AND
REVISED
EDITION
ALEXANDER S. S. A.
THE BATHROOM
CANCELLED

ARCHITECTURAL DIGEST

5000 Wilshire Boulevard, Los Angeles, CA 90036

Please send me the book(s) indicated below. If I am not satisfied, I may return the book(s) within 10 days for prompt refund.

303 _____ 620 _____ 621 _____ 622 _____
623 _____ 624 _____ 625 _____ 626 _____

Please add 75¢ per book for postage and handling (\$2 for foreign orders). California residents add 6% sales tax. In U.S.A. allow four weeks from receipt of order for delivery. Enclosed is my check for \$ _____

Name _____ (Please print)

Address _____

City _____ State _____ Zip _____

Please use Reader Service Page in this issue
or coupon at right. Offer good for 90 days only.

Orient by Brown Jordan. A rewarding investment in pure comfort. Orient captures the look of pole rattan in carefree tubular aluminum. From the hand-buffed joinery to the durable baked enamel, the workmanship is exquisite. The innovative swivel back is a uniquely comfortable plus. Such thoughtful construction is naturally expensive. But the lasting beauty of fine craftsmanship offers you a value far greater than the price.

BROWN JORDAN

A SUBSIDIARY OF SCOTT PAPER COMPANY

At leading stores and interior designers. Write for free brochure,
or send \$2 for 62-page catalogue and nearest dealer to Brown Jordan, Box 1269, El Monte, California 91734.





IMPERIAL — a new, colorful chintz inspired by a sixteenth century Noh theatre costume document currently in the Tokyo National Museum.
54", 100% cotton, glazed. 40" repeat. 17 colorways.



LEE/JOFA

Finest in Decorative Fabrics

979 Third Avenue, New York, N.Y. 10022 / 212-669-3900

OTHER SHOWROOMS: Atlanta/Boston/Chicago/Dallas/Houston/Los Angeles/Philadelphia/San Francisco/London

Photo of Nijo Castle, Kyoto, courtesy of Japan Air Lines

Leisure
Feature Fabric,
Dyed and
Printed
and more

DUPONT
ZEPEL
STAIN REPELLENT

The Year of the Dragon

Fine Porcelain
Dinnerware by Fitz
and Floyd



Add Oriental ambience to your tablesetting with this unique imported dinnerware. Twenty-piece set includes four, five-piece place settings: dinner plate, salad plate, bread & butter plate, standard cup and saucer. Dishwasher-proof. \$90/set.

Also available, Dragon Crest beaker mugs, 3" in diameter x 4" high, \$18/set of four. Dragon Crest oversize demitasse cups and saucers, \$22/set of four.

Prices include postage, handling and insurance. Satisfaction Guaranteed.

Architectural Digest

5900 Wilshire Blvd., Los Angeles, CA 90036

Please send me the following items in the quantities specified.

- _____ 20-piece sets Dragon Crest Dinnerware @ \$90 each.
- _____ sets Dragon Crest Beaker Mugs @ \$18/set of 4.
- _____ sets Dragon Crest oversized cups and saucers @ \$22/set of 4.

Enclosed is my check or money order for \$_____.

Name _____

Address _____

City _____

State _____

Zip _____

Please allow five weeks for delivery from receipt of order.

California residents please add 6% sales tax.



MADRID NOTEBOOK

Traveler's Update

By Luis Escobar

FOR MANY YEARS MADRID was a city designed to the measure of man. There were less than a million inhabitants, and it was an easy enough matter to walk from the center of the city to its outskirts on foot.

Today all that has changed. There are now more than four million Madrileños, without counting the many people passing through. Traffic is as congested as in other large cities—if not more so.

There is much to regret in the changes that progress has made, and one might well wish for the old city again—peaceful and a little provincial. But is modern Madrid an uncomfortable city in which to live? By no means. Certainly the same things have happened in every large city in the world, and Madrid itself has many unusual advantages and delights.

There is, for example, an active cultural life. At any one time there are at least thirty theaters in operation, and every day there are symphony orchestras, visiting choirs and other musical events. The Queen of Spain herself attends as many concerts as her duties permit, generally accompanied by one of her sons.

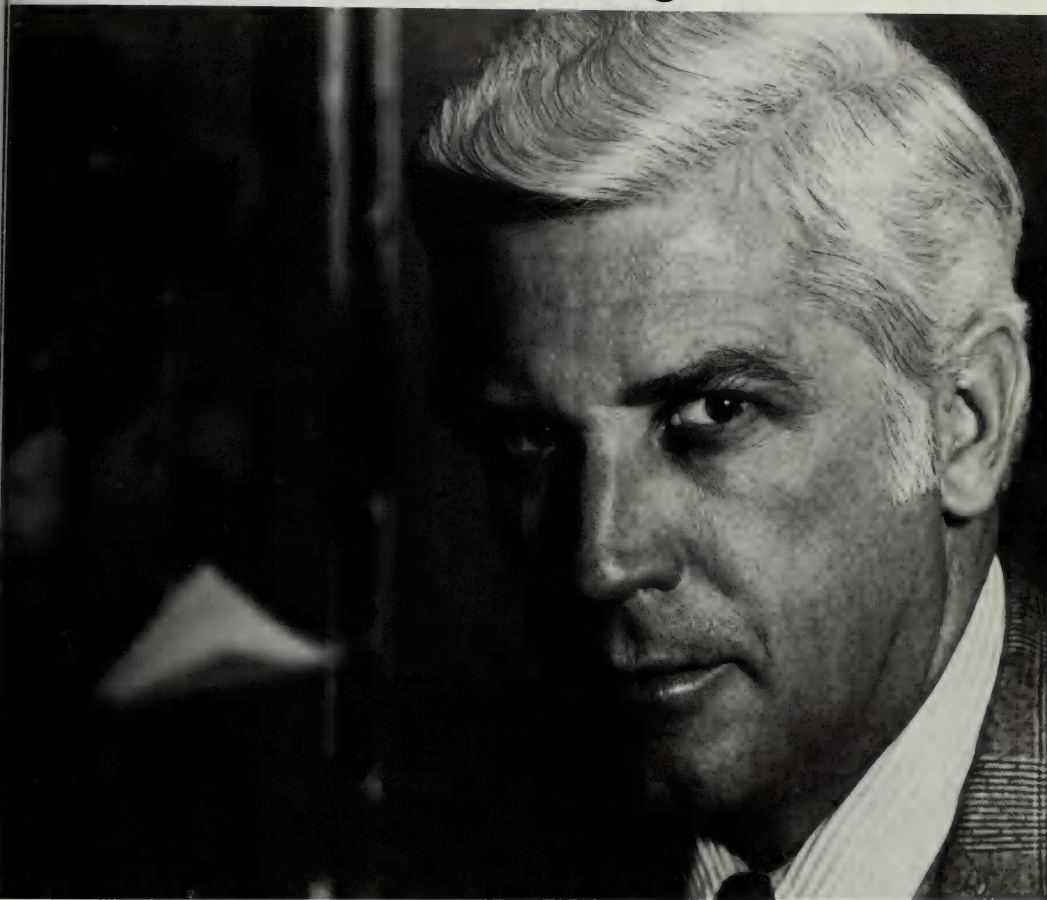
In this year's theater season there were a number of translations of American plays like *Same Time Next Year*, *The Boys in the Band*, *Jesus Christ, Superstar* and *Godspell*. There were English plays as well, *Equus* and *Old Times* among them. In general, Spanish actors are excellent, and many stars maintain brilliant reputations for years. It is not unusual for a play to be repeated for three or four seasons in a row, since the theatergoing public is large and enthusiastic. In addition to the legitimate theaters, there are a great many theater-café, nightclubs really, where the material is light and amusing.

The Madrileño has the reputation—quite justified—of being a night person. Certainly Spanish hours are more or less unknown in the rest of the world. Luncheon usually begins at two-thirty or three in the afternoon and dinner starts at ten o'clock at night. There have been many attempts to change these hours—countries with far warmer climates observe more ordinary hours—but they have all failed. The citizens of Madrid intend to follow their own familiar "hours."

Throughout the city there are any number of good restaurants, and many renowned internationally. Perhaps the most famous restaurants are the Jockey Club and Club 31, both under the direction of Carlos Cortés whose talents were discovered by Americans at the Spanish Pavilion during the New York World's Fair of 1964-1965. Horcher is another one of the widely known

continued on page 186

This man has a successful business, a secure future, and over \$300,000 in earning assets. Why would he need a Living Trust?



For the same reason you do.

It's one of the ironies of life that the last person who would appear to need a Living Trust, needs it most. The man above, for example, or you. Because the more successful you are at managing your business affairs, the less time you necessarily have to devote to the day-to-day management of your personal finances. And that's where a Living Trust comes in.

Unlike ordinary trusts set aside for the future, a Living Trust is in effect

here and now. It's designed to help you benefit in the present: by providing expert management of your investments, real estate, securities, taxes—all aspects of your personal finances that need looking after, while you're busy looking after business. A team of specialists is assigned to your account for watchful guidance and fast, knowledgeable decision-making. They can balance your books, help you save on income taxes and professional fees,

and suggest ways to improve your estate while you're still around to enjoy it.

The more successful you are, the more reason you have to take advantage of a Living Trust. Stop in and talk with one of our Bank of America Trust Officers. He'll convince you, if this hasn't. Depend on us. More Californians do.

BANK OF AMERICA 
Trust Department

The Korea



A few years ago it was Hong Kong. Then it was Japan. Then Taiwan.

A few years ago.

Today, in Orient travel, a new idea is emerging.

People are discovering a new kind of experience. A new kind of adventure.

In Korea.

Korea, a lovely and passionate and surprising land, where yesterday and tomorrow live side by side.

So old, yet so new

In Korea, you breathe history wherever you go.



Our culture — part Chinese, part Japanese, but still uniquely Korean — is among the most ancient in Asia.

Korea has over 500 temples. And a legend-misted assortment of shrines, monasteries, castles and museums.



Korean Buddhist monk in gateway on Haeinsa Temple. Located in the countryside northwest of Pusan.

Idea.

It has the tallest Buddha in the Orient. The earliest known totem poles. The world's first iron-clad ship.

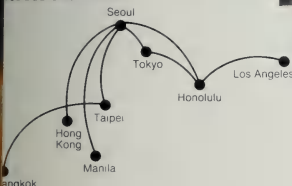
Yet, at the same time, our country has soaring luxury hotels. And swinging nightclubs. And glittering casinos.

Our country is both tranquil and exciting, both ceremonial and contemporary.

Take your pick.

No extra cost

Korean Air Lines will fly you across the Pacific.



In deluxe 747 or DC-10 comfort. But we'll also give you something that no other airline can offer. Korea.

You can fly us to Seoul, and at no extra cost, on your way to or from any of our Asian destinations beyond Tokyo.

And that's just the beginning of the bargains.

Your money goes a long way, too.

Korea hasn't gone tourist. Yet. We have \$50 hotel rooms. But we also have attractive \$9 rooms.

You can also splurge on a \$25

dinner. But you can also feast for \$2. And on barbeque beef!

You can take a cab for about one-quarter of the U.S. cost. And



Totem pole guarding entrance to Village near Suweon. Poles date back about 2,000 years.



A colorful replica of Admiral Yi Sun-Sin's famed ironclad turtle ship puffs out smoke during the festival for the Children of Korea. The traditional mask dance of Korea.



your tip is still received with a grateful smile.

People here love Americans, and they let you know it.

English is understood almost everywhere.

You can boat, hike, fish, camp, golf, ski, ride, hunt, climb, scuba, bar hop, gamble or browse as well as you can anywhere in the world.

The variety is almost endless, and so are the values.

Jade, topaz, fabrics, lacquer ware, leather goods, carvings and tailor-made suits are available for about one-third of what you'd have to pay here at home — and even cheaper than in Hong Kong.

Best of all, you can relax and enjoy yourself as you can nowhere else in the Orient.

That's The Korea Idea.

Beat the crowds.

So far, The Korea Idea is new. But word has a way of getting around.

Next trip to the Orient, explore beyond Tokyo. On Korean Air Lines. And get Korea free.

Before everybody else does.

Our country may be the last great adventure.



FLY KOREAN

Where The Korea Idea begins.

Pg POULSEN GALLERIES
EST. 1927



Big Three 30" x 40" by Madeline Selfe

910 San Pasqual Street
Pasadena, California
(213) 792-7410

Design Plaza - Newport Center
250 Newport Center Drive
Newport Beach, California
(714) 640-8898

ORIGINAL PERIOD AND CONTEMPORARY PAINTINGS
SIGNED PRINTS AND LITHOGRAPHS
CUSTOM FRAMING

DOROTHY EMERSON PRESENTS

SANTA MONICA



Shop 91 of the West's
Leading Antiques
Dealers — in just a
few productive hours.

Fine examples of Authentic English, French, Italian, Oriental, and early American period furniture. Unique accessories and other fine Antiques from throughout the world.

The West's Leading Antiques Show — since 1944.

SANTA MONICA CIVIC AUDITORIUM
Main & Pico Blvd.

June 23 thru 27th.

Hrs: 1 to 10 p.m. Sun., June 27th, noon to 6 p.m.



*Lee Mink
&
Associates*

A design staff fully
prepared to interpret
your lifestyle with
flair, perfection and
impeccable taste.

By Appointment Only

236½ S. Robertson Blvd.
Beverly Hills
(213) 659-4094

If you're building or remodeling, you'll find the ceramic tile you're looking for at one of Del Piso's 3 showrooms. Over 4,000 exquisite colors, shapes and patterns are available . . . from Italy, Spain, Mexico and the U.S. Del Piso is where leading builders and designers select tiles for floors, walls, entries, fireplaces — anywhere. Before you buy, be sure to visit Del Piso.

Del Piso Tile Company Showrooms:

Anaheim: 1637 South State College Boulevard
(½ mile north of Katella) (714) 634-4676

Los Angeles: 468 North Robertson Boulevard
(3 blocks north of Beverly Boulevard)
(213) 657-0547

San Diego: 9350 Cabot Drive No. 4
(north off at Miramar Road)
(714) 566-9090



Del Piso Tile's new rainbow of color

Shown above are just a few of Del Piso's hundreds of elegant, imported tiles made by these prestigious manufacturers:

CERAMICA DUCALE MODENA

CERAMICA MAJORCA

CERAMICHE SAN MARCO

MAIOLICHE FAENTINE

VITRO CERAMICA;

FOR AN ORIENTAL RUG,
as for a fine painting,
DEALER SELECTION is of utmost importance.

Look for a reputation of integrity
and continuity of business in the community —
as well as expert knowledge
and service to customers.

PASHGIAN BROTHERS'
one family ownership since 1889
has a special meaning.

Now on exhibit
A collection of **OLD DURRIE RUGS**

PASHGIAN BROS.

Gallery of fine Oriental Rugs

993 East Colorado Boulevard
Pasadena, California 91101
Phones (213) 796-7888 • 681-9253

The Queens Head

Fine Period Country Furniture



250 Broadway
Laguna Beach, California 92561
714/497/1791

6320 Commodore Sloat Drive
Los Angeles, California 90048
213/931/1091

Weedon, Northamptonshire, England



Warren Imports
INTERIORS

1910 S. Coast Hwy.
Laguna Beach, Ca.
(714) 494-6505

(Design Plaza)
250 Newport Center Dr.
Newport Beach, Ca.
(714) 640-8840

166 N. Palm Canyon Dr.
Palm Springs, Ca.
(714) 325-1070

WE WEREN'T ALWAYS SO UNIQUE

All "fine" upholstered furniture used to be very well made—it was an accepted fact. Buyers are shocked when they discover the sharp drop in quality in the past decade.

The decline resulted from a conflict between steadily rising costs and buyer resistance to appropriate price increases. "Better" manufacturers had to become mass producers—and needed increasing sales to sustain production. They started capitulating about 10 years ago by lowering durability drastically. *Durability is 90% hidden beneath the surface and downgrading can go undetected for some time.*

Never has this decline been more acute than during the recent recession. Fortunately a few excellent custom sources have steadfastly resisted cutting quality. They continue to produce truly superior products.

Concerned buyers thus have a remedy. Purchase from one of these smaller, fine manufacturers. Visit their factory and see their construction methods and materials. This is the only real assurance of what you will get.

Don't trust past performance—or even past inspections. *Judge by what you see in 1976.* Look beyond the beautiful showrooms and their "aura of excellence" created by dramatic displays, avant-garde styling, prestige brand names—and the assumption that high prices automatically result in high quality.

Go into a factory and look for fine craftsmanship and superior materials, proven construction methods, and dedication to excellence. They are still available in plants such as Prentice.

The time is approaching when the world's dwindling supply of fine materials will make it imperative that all products last longer. We have accomplished this for 30 years—and will continue to do so.

The logo for Prentice Company, featuring the word "Prentice" in a large, elegant, cursive script font. Below it, the word "COMPANY" is written in a smaller, all-caps, sans-serif font. The entire logo is enclosed within a thin black rectangular border.

COMPANY

Write for our informative brochure
"The Prentice Story"—a guide to judging
premium upholstered furniture.

653 N. LA PEER DR. LOS ANGELES, 90069



In Los Angeles, you'll find the Beverly Wilshire Hotel is the right place to stay. A unique blending of European tradition with the Spanish heritage of Southern California. Located in Beverly Hills, today the heart of the business, entertainment, and shopping centers of Los Angeles. Call or write and let us know your needs, then relax you're staying at the Beverly Wilshire Hotel.

Our unique, private drive El Camino Real

Lemundo Pountinghi's

Beverly Wilshire Hotel

9500 Wilshire Boulevard, Beverly Hills, California 90212 (213) 275-42

For Immediate Reservations Call: 800-223-6800 or 800-323-75

Represented by  Grand Luxe Hotels Member of the Preferred Hotels Association

You can buy Mutschler cabinetry because it's the most expensive, or because it's the best.

Those seeking the finest in cabinetry will invariably look to Mutschler. But at the same time, they will see other attractive offerings costing less.

And until a closer inspection is made, one might well ask: Would I be paying for the Mutschler name?

Careful comparison, however, will reveal why Mutschler Cabinetry commands a higher price.

Built the way fine furniture used to be built.

These cabinets are custom-built in Nappanee, Indiana by consummate craftsmen. They use extra-thick Oak, Maple and Cherry hardwoods throughout. And unlike most cabinets, even the shelves are solid hardwood.

All cabinet joints are mortised and tenoned with corner rails and corner blocks and interlocked in various other ways to complete a structure of incredible strength. The drawers have dovetailed joints found only in the finest furniture.

The perfected finish. 17 different steps.

The cabinets are machine sanded then hand sanded and hand rubbed to satin smoothness. Then stain is applied followed by handwiping and heat drying. The natural grains are then accented by shading and toning. A catalyzed vinyl sealer is applied followed once again by heat drying. And then by sanding, steel-wool smoothing, and cleaning.

A catalyzed varnish top coat is applied. Then the cabinets are oven baked. And finally, they are rubbed with a special lubricant, waxed, buffed and polished—all by hand.



Hand-rubbed finish. 17-step process.

You get a finish not only beautiful but highly resistant to stains and scratches.

Storage. Are we giving away the secrets of magicians?

An ingenious variety of storage features works magic with space. Slide-out racks, baskets, vegetable bins, tote trays and can storage which all turn wasted space into active space. Revolving corner storage making useful places out of corners. A swing-out spice rack

putting everything at your fingertips.

And a large storage pantry made to handle an unbelievable array of goods using swing-out shelf units.

Along with these and many other storage options, you get adjustable shelves in upper and lower cabinets. And the upper cabinets are deeper than other makes—a full 13 inches (to hold large serving platters and oversize dinner plates laid flat).



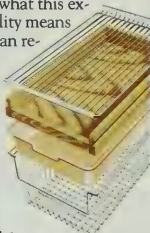
Swing-out spice rack.

The only kitchen that lets you rearrange storage features all by yourself.

If you should decide later on that you would rather have your vegetable bins where you have your pots and pans, you can do it. In fact, virtually all Mutschler storage features are easily interchangeable. Even silverware and cutlery storage features can be moved from drawer to drawer.

Think what this exclusive flexibility means to you. You can re-

arrange as your needs change over the years. You can purchase additional storage features in the future. This alone makes Mutschler cabinetry worth paying more for.



Interchangeable racks, baskets and trays.

Why you should not settle for less than the finest.

The cost of cabinetry averages about 25% of the total cost of a typical kitchen remodeling project. It would be false economy to compromise on cabinetry when you can get Mutschler without adding a great deal to your total costs.

Your Mutschler Kitchen Specialist stands ready to answer all of your questions and assist you in every way possible. (He can also show you other fine cabinetry for the home including complete wall systems and bathroom vanities.)

Visit our showroom. Mutschler Kitchens of Southern California, 8738 West Third Street, Los Angeles, California 90048. Phone 213-272-0731.



MUTSCHLER
The quality is as high as the price.

Nappanee, Indiana 46550
(219) 773-3111

a Triangle Pacific Company

When you think
WICKER
think WALTERS



continued from page 184

international restaurants of Madrid. It was once the most fashionable restaurant in Berlin but moved to Spain during World War II and now makes a great contribution to the culinary splendor of Madrid.

In the past many families lived in enormous houses—in palaces, to be more accurate. Naturally this way of life is slowly disappearing. Many of these old mansions have been turned into embassies or banks or headquarters for large businesses. The families who once lived in them have moved to apartments where an enormous staff of servants is not needed, or they have moved to houses in the suburbs with gardens and swimming pools. The latter sort of living is very pleasant, since the climate makes it possible to swim for at least

THE MOST SPLENDID TOWNHOUSE BELONGS TO THE DUKE AND DUCHESS OF ALBA

six months of the year. Among the most attractive of these "Parques"—or suburban areas—is Puerta de Hierro, where there are many embassies and beautiful homes, like the ones belonging to the widowed Countess de Romanones or the Alfonso Fierros. La Florida is another, where the ballet star Antonio lives; El Plantío, where the Duke and Duchess of Granada live, as does the Count de Motrico, who was once the Spanish ambassador in Washington. There is Somosaguas where the Duke and Duchess of Badajoz live. The duchess is the sister of King Juan Carlos. Nearby lives the great *torero* Luis Miguel Dominguín, now retired.

In spite of difficulties many wealthy families do maintain townhouses. Perhaps the first in importance and splendor is the *Palacio de Liria*, belonging to the Duke and Duchess of Alba. This palace, built in the eighteenth century by the great architect Ventura Rodríguez, is beyond a doubt one of the most beautiful and luxurious in Europe. The collection of art and antiques has clearly put the palace in the category of a museum, and it is, in fact, open to the public several days a week.

But in spite of these evocative names Madrid is not dominated by a closed and rigid social structure. Society in Madrid is not difficult to penetrate; in fact, it is one of the most open societies in the world. It extends a warm welcome to the foreigner and the writer, the businessman and the artist.

For the Madrileño is essentially an open person, happy to share with others whatever he may have. He delights in strolling along José Antonio or the Castellana and frequenting the city's bars and cafés and nightclubs. He is always anxious to make new friends.

These are some of the reasons why life in Madrid—in spite of the inconveniences found in every big city—is happy and agreeable. May this way of life continue. □

WALTERS

Wicker Wonderland, Inc.
The World's Largest Wicker Showroom

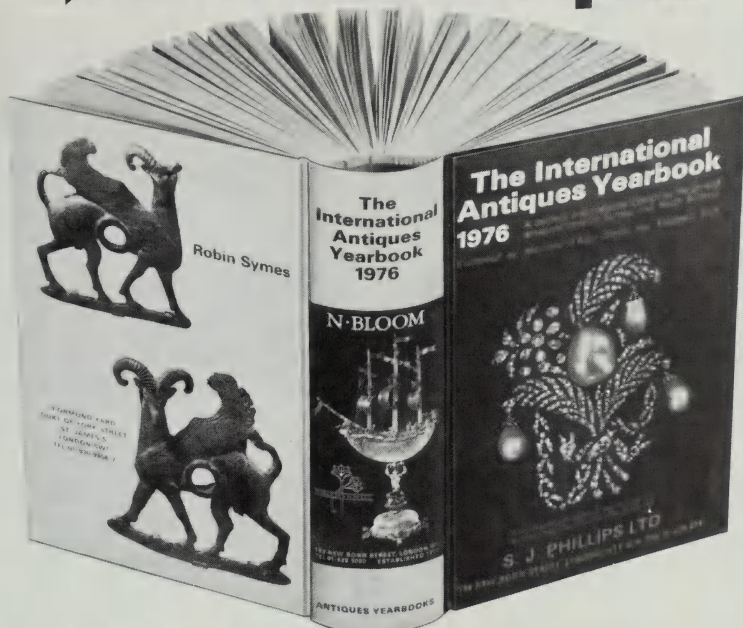
991 SECOND AVENUE (bet. 52nd & 53rd Sts.) NEW YORK, N.Y. 10022
(212) 758-0472



Available through Architects and Designers

DALLAS Houston LOS ANGELES ATLANTA MIAMI
Walter Martin Showroom Walter Martin Showroom Hays Martin Import Designer Products Ltd. Lewis Martin Showroom

Over 8,000 places to shop for art and antiques



**You'll find them in The 1976 International Antiques Yearbook...
the definitive, "trade-wise" guide to
art and antique dealers in 18 different countries**

If you're a serious art or antique collector or dealer, you'll value the newest edition of The International Antiques Yearbook.

Compiled with the help of the antiques trade for the trade, the Yearbook provides you with a comprehensive listing of over 8,000 art and antique dealers of interest—in 19 different countries, including the U.S.

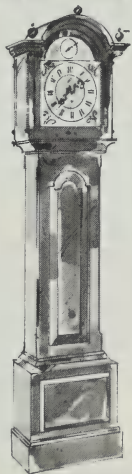
If you're "shopping" for antiques—for yourself or a client—you'll find all the information you need in this 918-page volume. You will have, at your fingertips, a detailed description of the stock of every antique shop, picture dealer and antiquarian bookseller you might want to know of...along with the addresses and telephone numbers you need to "get in touch."

Should you find yourself traveling in Europe or the East, and de-

cide to pay a visit, you'll know if advance appointments are preferred. And the maps and street indexes in the Yearbook—showing pertinent sections of more than 20 major cities—will come in handy.

Compiled by the publishers of *The Connoisseur*, the leading international art and antiques magazine, the Yearbook also includes information about antique dealers' associations...antique and art periodicals...packers and shippers...and international fairs. For the collector of specialized antiques, there is a section devoted to dealers in such items as armor, swords, snuff-boxes, paperweights, others.

The Yearbook is printed and bound in England, measures 4 3/4" x 7 3/4", and is available for \$19.95 plus \$1.95 postage and packing. For your personal copy, complete and mail the coupon.



International Antiques Yearbook

250 West 55th Street
New York, New York 10019

Please send me _____ copy(ies) of
**The 1976 International Antiques
Yearbook** @ \$19.95 + \$1.95
postage and packing per copy. I
enclose a check or money order
for \$ _____.

Name _____

Address _____

City _____

State _____

Zip _____

CS01

SONESTA IS NOT THE LARGEST HOTEL CHAIN IN THE WORLD...



BUT IT COULD BE THE BEST.

For one thing, no two Sonesta Hotels look alike. Each is unique. With a charm and personality of its own.

The Amsterdam Sonesta, for example, is Old Dutch on the outside and all-new on the inside. And to top it all off, Sonesta has preserved a 300-year old Domed church to serve as a conference center.

The Royal Sonesta in New Orleans is the center of attraction in

the French Quarter. Chic. Elegant. Brimming with jazz. And blessed with a truly great French restaurant — Begue's.

The Sonesta Beach in Bermuda? It's the only hotel on that fabulous island *right* on the beach. And the Sonesta Beach in Key Biscayne has been described as, "A Garden of Eden for refugees from the hectic social life of Florida's Gold Coast."

Whether you dine at our famous Rib Rooms in the Hartford, Atlanta or Boston Sonesta's, or stay at one of our exciting resorts... our attitude, our attention to detail, and our desire to please are qualities you'll notice and remember.

No, Sonesta is not the largest hotel chain in the world.

But it could be the best.

For reservations, call SRS toll-free

800-225-1372

(Mass. call 800-842-1202) or contact your travel agent.

SONESTA
HOTELS

AMSTERDAM (Netherlands), ATLANTA (Georgia), BOSTON (Cambridge), HARTFORD, KEY BISCAYNE and NEW ORLEANS.

ARCHITECTURAL DIGEST READER SERVICE

To order selections on this and the following page, please indicate quantity, price, grand total, and your name and address in the spaces provided. Then tear out the entire page along dotted line, enclose with your check in an envelope and mail to:

Architectural Digest Reader Service
5900 Wilshire Boulevard
Los Angeles, California 90036

Please Print:

Name _____

Address _____

City _____ State _____ Zip _____

Grand Total payment enclosed \$ _____

Please allow six weeks for shipment.



Editor's Choice

A selection by our editors of books on the art of beautiful living. Exclusive to Architectural Digest readers.

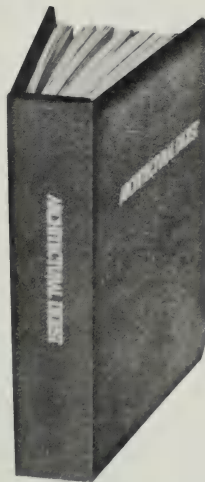
	Quantity	Total
625. Revelations of New England Architecture \$15.95	_____	_____
626. Ten by Warren Platner \$24.50	_____	_____
623. Classical Terracotta Figures \$12.95	_____	_____
620. Decorative Art and Modern Interiors 1975/76 \$29.50	_____	_____
303. Interior Architecture and Decoration \$27.50	_____	_____
624. Creative Embroidery \$14.95	_____	_____
622. The Story of Wedgwood \$12.95	_____	_____
621. The Bathroom \$18.95	_____	_____

Please add 75¢ per book for postage and handling. California residents add 6% sales tax.

Subtotal: _____

Collector's Albums for Architectural Digest Collectors

Architectural Digest is a collector's magazine. One that deserves to be bound and presented on your bookshelf right along with your other prized volumes. Each leather-look album is gold embossed, and you have a choice of decorator colors. \$7.95 each postage paid. California residents add 6% sales tax.



Quantity	Color	Price
_____	Bone White	_____
_____	Coffee	_____
_____	Brown	_____
_____	Moroccan	_____
_____	Red	_____
_____	Midnight	_____
_____	Blue	_____

Subtotal: _____

Continued on next page.

ARCHITECTURAL DIGEST READER SERVICE

Continued from previous page.

Architectural Digest Back Issues

Back issues available today are listed below. The supply of each issue is limited, and dwindling steadily. Orders will be filled on a first-come, first-served basis. Each back issue is \$3.95. We pay the postage.

Quantity

- | | | |
|---|---|---|
| _____ SUMMER 1970/
Metropolitan Museum's
19th century American
exhibit; 16th century
Moorish castle in Tangier;
Henry Moore interview. | _____ JUL/AUG 1972/ 450-year-
old Hacienda Historica of
Mexico; New York
executive offices of Revlon
Cosmetics. | _____ MAR/APR 1975/ Barbara
Walters' New York
Apartment; Thomas
Jefferson Room; California
Penthouse; Historic
Houston; Washington
Hostess; Villa Agnelli
Gardens. |
| _____ NOV/DEC 1970/
Diplomatic Reception
Rooms of the U.S. State
Department; villa in
Beverly Hills; AD's Fiftieth
Anniversary Issue. | _____ NOV/DEC 1972/ The
Chinese Compound;
18th-Century Adobe; New
Look for Chandler
Residence; Woody Allen's
New York Penthouse;
Collecting African Art;
Antique Jewelry. | _____ MAY/JUN 1975/
Discovering the Best
International Interior
Design: London, Rome,
Paris; The Stravros
Niarchos Yacht; Jean Kerr's
home; Empire Furniture. |
| _____ JAN/FEB 1971/ A
Manhattan apartment by
Michael Greer; a French
country castle in Newport
Beach; New Jersey
residence by designer
Joseph Braswell. | _____ JAN/FEB 1973/ Coco
Chanel's famous Paris
apartment; Manhattan
design by McMillen;
Litchfield Plantation by
Otto Zenke; Wright
Ludington residence; Color
Psychology. | _____ SEP/OCT 1975/ New
York to Paris to Madrid;
The Filoli Gardens; Palm
Springs; Puerto Vallarta;
Historic Williamsburg;
Diana Vreeland's
Manhattan Apartment;
The Hotel George V;
Kentucky Bluegrass
Country. |
| _____ MAR/APR 1971/ Ingrid
Bergman's country home
in France; the Woolworth
Donahues' Southampton
estate; "The New
Elegance." | _____ MAR/APR 1973/ Moulin
des Corbeaux by designer
Charles Seigny; San
Francisco Classic; an Easter
Fantasy; Fabergé Eggs;
Ireland: Land of Welcomes. | _____ NOV/DEC 1975/ Marie
Antoinette's Bedroom; The
Paley Gardens; Iranian
Embassy in Washington;
New York; Fort Worth;
Polly Bergen's Malibu
Home; Thoroughbred
Farm in Virginia. |
| _____ MAY/JUN 1971/ Miami
Beach penthouse; a Texas
residence by designer John
Astin Perkins; Le Bristol
Hotel in Paris; Carmel
Hideaway; swimming pools | _____ MAY/JUN 1973/ Investing
in Antique Furniture;
Buying a Home in Europe;
bachelor condominium
design by William
Gaylord; The
Nonconformist Collector. | _____ JAN/FEB 1976/ Truman
Capote's House on Long
Island; Beach Estate at
Diamond Head; French
Dream Gardens of the
18th Century; A Frank
Lloyd Wright House
Revisited; American
Narrative Paintings. |
| _____ NOV/DEC 1971/ Villa near
Rome; the story of Antique
Roses; John Barrymore's
old cottage restyled;
tablefashions. | _____ SEP/OCT 1973/ The
Edward M. Kennedy's
home in McLean, Virginia;
Living Color by Richard
Ohrbach; Hammamet,
Tunisia. | Other Issues Available
_____ Spring 1964
_____ Fall 1967
_____ Fall 1968
_____ Fall 1969
_____ NOV/DEC 1973
(International Edition
only). |
| _____ JAN/FEB 1972/ Bellingrath
Gardens; The White Magic
of Tony Duquette; Comfort
for the Courtly Eighteenth-
Century French Manor. | _____ JAN/FEB 1974/ Fashion
magnate Cyril Magnin's
hotel residence on Nob
Hill; Edward Durell Stone's
Manhattan graystone;
Remembrance of
valentines past. | |
| _____ MAY/JUN 1972/ Collecting
Chinese Art; Anthony
Hail's apartment; Small
Space Odyssey;
Tulipomania; Chateau de
Mercues, French castle. | _____ SEP/OCT 1974/
International Interiors;
American Indian
Paintings; Farmhouse in
Manhattan; Old Westbury
Gardens; Antique
Tapestries; Netsuke. | |

Subtotal: _____

Get into the extraordinary everyday... Jacuzzi.

Now you can replace your conventional bathtub with an unconventional experience. The extraordinary experience of a Jacuzzi Whirlpool Bath creates an at-home health spa with the unique benefits of invigorating whirlpool massage.

Select the Elysian, the ultimate in whirlpool luxury, appearance, and accessories, in Terra Gold and Moonstone marblescent finishes.

Choose from the twelve subtle-to-bold colors of the Decorator group, with deluxe adjustable whirlpool inlets and a wide variety of the optional features.

Pick one of the four exciting colors of the Modern group, the tubs that bring whirlpool within the reach of even the most budget-minded buyer.

Best of all, because most of our tubs fit in the same wall space taken by the "do nothing" tubs, you can find a Jacuzzi you love whether you're planning a minor facelift or a major project.

For details on adding the Jacuzzi experience to your life, call (800) 227-0710 / 227-0746 toll free. In California, call (415) 938-7070.



When people
mean whirlpool,
they say Jacuzzi.



Jacuzzi Whirlpool Bath, Inc.
P. O. Drawer J
Walnut Creek, CA 94596

Our flowers are always real. Never artificial.

**But is that any reason
for you to stay with us?**

We think so. Because your stay in any hotel is made up of a thousand small details. And they all have to be right.

That's why we pay such extravagant attention. With real antiques. Living plants. Food and drink worried to perfection. And most important, a staff that knows how to wait on you hand and foot without invading an inch of your privacy.

Our aversion to anything artificial is a symbol of that kind of attention to detail. Real flowers take more care and attention.

But then, so does running a finer hotel.

The STANFORD COURT Hotel on San Francisco's Nob Hill

For people who understand the subtle differences.

For reservations anywhere in the U.S. except California call toll free (800) 227-4736. In San Francisco call (415) 989-3500. Elsewhere in California call toll free (800) 622-0957. Or call Hotel Representatives Inc. — the leading hotels of Europe and World Wide Associates.



WINE

The Absintheans

By Roy Brady

ABSINTHE HAS SUFFERED from a bad press and the approbation of scalawags. In 1915, the year after it was banned in France, the Paris correspondent of the London *Times* sternly warned that absinthe was particularly dangerous because of its perfume and seductiveness.

Absinthe is simply an infusion of herbs in alcohol, herbs such as star anise (used also in Chinese cookery), fennel, hyssop, coriander, camomile, and wormwood, with the anise flavor dominating. With all those good things in it people naturally came to believe that it had great medicinal value. Besides, as we shall see, it was invented by a doctor. One of Ernest Hemingway's characters said that it will cure anything that is wrong with you, but somehow there sprang up a belief that it brought its devotees down to crime, madness and death.

It all came to a head in 1905 with a sensational murder and trial. A French vineyardist living in Switzerland came home one day and had an argument with his wife over milking the cows. One thing led to another, until everything led to shooting the wife and children. At the trial it was shown that the unfortunate Jean Lanfray customarily drank one or two absinthes every day. Popular, professional, and political opinion joined in blaming absinthe for the tragedy. When it is considered that he was also in the habit of drinking six liters of wine and as many brandies each day that hardly seems fair to the absinthe. But mass meetings were held, petitions were signed, and eminent doctors made large statements to the press. Poor absinthe bore the brunt and was soon banned in Switzerland. With feeling running high across the world most countries followed suit, the United States in 1912.

Numerous relatives and descendants of absinthe remain with us. They use the original ingredients, save only for wormwood, in various combinations. Absinthe was invented by a French physician, Pierre Ordinaire, who, finding the Revolution not to his taste, took his person and his practice to the vicinity of Neuchâtel in 1790. The Swiss mountains were full of wild herbs, and he soon compounded the first absinthe, a remedy for the many afflictions of mankind. The doctor did not live to enjoy the fruits of his invention, and after several years the formula passed to another who was to make it and his own name famous throughout the world.

He was Henri-Louis Pernod, and he opened the first absinthe manufactory around the start of the nineteenth century. It was reasonably successful from the beginning, but the real boost came from the French war in Algeria during the 1840s. The climate was uncongenial to the

continued on page 194

Why In the World Would ILKA CHASE Read PASSPORT?



Why would anyone so completely knowledgeable about the world, who has traveled everywhere, been a famous actress, written so many books on travel, met everyone, done everything — why in the world would she read *Passport*?

Well, to use her own words, she says, "*Passport* is excellent reading. Although I've traveled a great deal myself, I continue to be an avid subscriber. I'm always amazed by the fresh, authentic information in every issue."

No matter how much or little you've traveled, you will find *Passport* fascinating too. Every month it tells you in its crisp telegraphic style things you didn't know before. It's a fast-changing world. There are new places at which to stay and dine, and new things to see and do. Old places often change or become spoiled.

Why not join *Passport*'s discerning travelers and stay right up-to-the-minute on the world travel scene? A subscription is only \$25 a year. It's just the kind of travel information you've been looking for. And there's no better present for the person "who has everything."

PASSPORT SOUNDS WONDERFUL!

☐ Please enroll me at once. ☐ Check enclosed (\$25)

Name _____

Address _____

City _____ State _____ Zip _____

PASSPORT • 20 N. Wacker Dr. • Chicago, Ill. 60606



Capturing the warmth of English country life.

A Cannell & Chaffin interior designer is an expert at capturing special moods. Here, a den designed to be the most lived-in room in the house. Warmed with color... made cozy with English country antiques... brightened with flashes of brass. Don't you have a room that needs a little warming up? Call us—we'll be happy to help.

Cannell & Chaffin
Since 1917

fine furnishings, antiques & accessories, interior design.
for information call Pat Cave (213) 380-9111
Los Angeles/Newport Beach/Fresno/La Jolla



George I
Elm Side Table

Available through

Constance H. Hurst Antiques

11922 San Vicente Blvd., Los Angeles, Calif. 90049
(213) 826-4579



ONE OF AMERICA'S MOST EXTENSIVE AND AUTHENTIC COLLECTIONS OF RARE ANTIQUE RUGS... Aubusson, Caucasian, Chinese, Indian, Persian, Savonnerie. All sizes and colors available for your consideration. Your inquiries are invited.

J. H. MINASSIAN & CO.

GEORGE A. IGNATIUS OWNER

ESTABLISHED LOS ANGELES 1905

401 South Vermont Los Angeles 90020 (213) 383-1397



J. F. CHEN antique orientalia

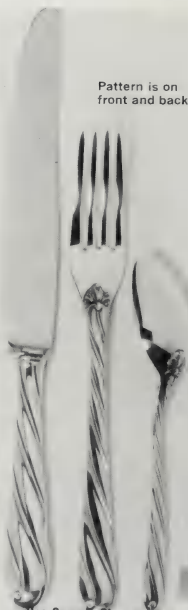
• 8414 MELROSE AVE. L.A. CALIFORNIA 90069 Tel (213) 655-6310

Magnificent Tables
Begin at

Geary's
BEVERLY HILLS

Buccellati

Elegant Torchon Design in Sterling by Buccellati... a richly dimensional symbolic flame rises on this finely sculptured silver. It is equally effective on the 3-piece Coffee Set shown below, priced 2,250.00, or the tableware at left, 5-pc. setting 310.00



Use Geary's Charge,
Master Charge or
BankAmericard.



351 N. Beverly Drive, Beverly Hills,
California 90210. Order by mail or
phone (213) 273-4741 or 272-9334.

TUSCANY

from the creative kilns of

CERAMIC TILE
**American
Olean**
Western Region



#905 GOLD



#925 BLUE



#945 PEARL



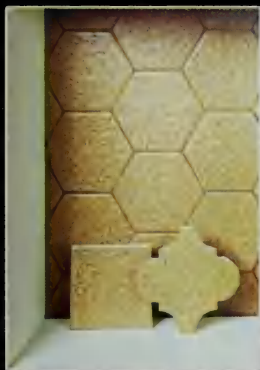
#985 MALT

Tuscany random surface tiles come in a selection of shapes to let you express your ideas in still more unusual ways. Newest in the collection are Valencia, flowing, warm and sensuous to see, cool to touch, and Hexagon, a soothing shape, a sculptured form—symmetry in motion. A choice completely in keeping with the ambience you wish to create. Set your theme and set it to the mood of Tuscany shapes and colors you see here. Eloquent. Elegant. A constantly varying interpretation of the mood you seek. Tuscany. So natural.

Want more tile ideas? Write American Olean Tile Co., P.O. Box 2249, Pomona, Ca. 91766.



#955 JUNIPER



#995 HONEY



#975 SAPPHIRE



#965 CLOUD



Applebaum's Antiques

Country English Telephone: (213) 373-7411
24450 Hawthorne Blvd., Waleria, Calif. 90505 (near Palos Verdes)

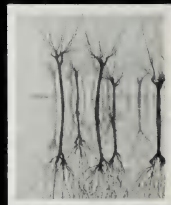
GRISWOLD'S art gallery



★ Lynn Fash



★ Roger J. Armstrong



● Hal Henderson

Jeff Bacon - ptg
Maryn Martin - ptg
Louis J. Weber - ptg
Kenneth Rempel - ptg
Doris Mies Hunt - ptg, sclp
Robert Edward Hamilton - sclp

Dallas K. Rogers. . . Gallery Director
FOOTHILL AT INDIAN HILL
CLAREMONT, CALIF 91711



CLASSIC PORCELAIN

Pegasus, the winged horse of the Muses, symbol of poetry, slayer of the dragon. This mythical horse rendered in fine porcelain by the artists of CYBIS. Limited to an edition of 500 sculptures. 13½" high on base . . . \$1,450.

Subject to prior sale

*Page Setter
Galleries*

China ■ Crystal ■ Silver ■ Gifts

South Coast Plaza, Costa Mesa,
CA 92626 ■ (714) 540-2627

Pending the establishment of a
ROMEO REGA
marketing operation in the USA
all inquiries pertaining to our
line should be directed to:
Romeo Rega/Liaison Office
6725 Allott Avenue
Van Nuys, California 91401

SHOW ROOMS

Imports for the Trade, Inc.
26 N.E. 27th Street
Miami, Florida 33137
(serving Miami)

Imports for the Trade, Inc.
416 S. Robertson Blvd.
Los Angeles, California 90048
(serving Los Angeles)

R ROMEO
REGA

HEAD OFFICE
AND PLANT
VICOLO
PIAN DUE TORRI, 72
ROMA (ITALY)
PHONE (06) 5264304
5269890 - 5267809





TROUT FISHING AND GOLF AT YOUR DOOR

... and only one mile from famed Sun Valley/Ketchum skiing area. What a magnificent spot! You can cast a fly from your deck into Warm Springs Creek and catch a rainbow trout ... at the same time follow the play on Warm Springs Golf Course or watch for deer on the mountain rising beyond the fairways. Or, you can splash into your own heated swimming pool ... or, enjoy your new six-person sauna. The contemporary, handsomely designed and decorated, is luxurious with beautiful carpeting, wall coverings and fixtures ... spacious with 3480 sq.ft. living space; 3½ baths. Two-car garage. Shop area. Offered at \$285,000. For illustrated brochure AD-90145, contact

Previews inc.

International Real Estate Marketing Realtors

909 - 17th Street, Denver, Colorado 80202
Phone: (303) 534-4922

New York • Greenwich, Ct. • Boston • Washington, D.C. • Warrenton, Va.
Palm Beach • Chicago • Denver • Los Angeles • Scottsdale • San Francisco
and Representatives in principal cities in Europe, Middle East and Far East

**More
than just
another
pretty face in
San Francisco**



Filipello Antiques
RETAIL/WHOLESALE

1632 Market Street, San Francisco • (415) 861-5100
Hours: 7 days - 9:30 - 6:30



**COLBY
ANTIQUES**
OF SAN CLEMENTE



DAVENPORT DESK, mahogany, an extremely fine example of early 1800's England. 35" high, 22" wide, 19" deep; with sliding top and fitted on one side with four drawers, shelf side, and small pullout pen and ink drawer. Mint.

Direct importers, fine 18th and 19th century furniture and art objects

149 Ave. Del Mar, San Clemente, CA 92672

Telephone 714-492-5130



Old world quality and proportions in this totally renovated hacienda on a quiet street. 3 bedrms. + mds. 2 bedrm. guest hse. Every amenity for gracious living.

\$387,500

**RILEY
SHIELDS
& STYNE
REALTORS**

253 N. Canon Dr. Beverly Hills, (213) 273-3040

LA HABRA HEIGHTS, CALIFORNIA

Rustic California Ranch Home captured by the splendor of tall trees high on an acre affording a view over Orange County. The exterior of rough sawn Cedar, lavish use of old brick, extra heavy shake roof enhance the seclusion, giving a feeling of privacy known only to someone in a world of their own. Inside this magnificent home a winding staircase to a large master bedroom suite with a circular brick fireplace. The living room has high heavy beamed ceiling, used brick fireplace, abundant use of wood, extending 28 ft. to a restful family room, a place to live life's peaceful hours before a large used brick fireplace. Formal dining room. Large functional kitchen with beautiful wood cabinets. Two additional bedrooms each with own bath. Air conditioned for your comfort or enjoy the beautiful pool. Room for horses. 40 avocado trees. Only a few minutes to Los Angeles.

\$151,000



REALTORS

2021 E. La Habra Blvd., La Habra, Calif. (213 - 694-1089)
15936 E. Whittier Blvd., Whittier, Calif. (213 - 944-0117)

Photography by Dorian Taylor

OVERLOOKING BANDERAS BAY
PUERTO VALLARTA, MEXICO



"Casa Consuelo" is considered the finest estate in this famed resort town... maximum privacy, lush tropical gardens and a descending walkway leads past the tennis court down to a large patio surrounding the swimming pool. This residential complex enjoys undisturbed views of the gardens and Bay from its eight rooms and many terraces. The house has unequaled elegance, with the finest of Mexican craftsmanship in its decor. Easy access to the four bedroom suites, spacious living and entertaining areas. Offered mostly furnished, "Casa Consuelo" provides an ideal retreat in this tropical paradise. Brochure available upon request.

Previews inc.

International Real Estate Marketing Realtors
5670 Wilshire Blvd., Los Angeles, CA 90036
Phone: (213) 937-0703

New York • Boston • Washington, D.C. • Chicago • Denver • San Francisco
Scottsdale • and principal cities in Europe and the Middle East

FABULOUS PARADISE COVE-MALIBU



Three acres on the beach in the most tranquil part of the "Blue Pacific" Incredible master apartment plus two family bedrooms... completely away... plus servants or guest quarters. New tennis court, solar heated pool... all behind gates. Sheer modern architecture. We are ecstatic at \$995,000.

June Scott & Associates
REALTOR

9388 Santa Monica Boulevard • Beverly Hills, Cal. 90210
213-278-8033



Discover
one of the ten
best sources of
antiques in the
world. In The City



Filipello Antiques
RETAIL/WHOLESALE

1632 Market Street, San Francisco • 415-861-5100

Hours: 7 days - 9:30 - 6:30



ANTIQUES & NAUTICAL
Always
a full range of
Antiques. Special emphasis
on unusual authentic Nautical Items.

Direct importer from Europe and Great Britain.



430 West Coast Hwy, Newport Beach, Ca. 92663 (714) 642-7945

**MICHAEL
DAVIS
SHIPPING**

Let Us Care a Little More
Transportation and Packing
Specialists in Antiques,
Paintings and Objets d'Art

Quite possibly the antiques or fine art
you are buying were shipped here by
Michael Davis Shipping. If you want
it moved locally, state wide or wish
it packed for delivery to any part
of the world, please call us! We are a
complete transport company
who wants to care more.

Michael Davis
Shipping Offices Serving
London, Paris, San Francisco, Los Angeles,
New York

111 Montlake Road
Kew, Richmond, Surrey, TW9 4AU
Phone: 01-876 0434

4725 Alta Road
Los Angeles, Ca 90066
Phone: (213) 822-5046

Scalamandré

PRESENTS
YOUR TIMELESS
TRIMMING CALENDAR

Scalamandré, manufacturer of fabrics for many of America's historical shrines, presents a unique method of merchandising trimmings—your trimming calendar, showing ten pages of Scalamandré's best. Within each color line of tassel fringes, any color tassel may be exchanged for another at a minimum charge.

For information, to designers and architects only, write: Scalamandré, 37-24 24th Street, Long Island City, N.Y. 11101, Attention: Mr. Santi Alario.

Scalamandré trimmings can be found in the following restorations: Monticello, Mount Vernon, Gardner Museum, Gunston Hall, Tryon Palace, Viscaya, Hermitage, Ruthmere, etc.

To the trade only.

950 Third Avenue, New York, 10022

Philadelphia • Atlanta • Dallas • Los Angeles
San Francisco • Chicago • Boston • Houston



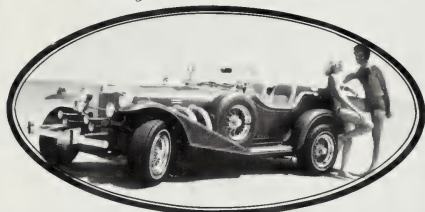


The most civilized hotel in New York. Maybe the world.

The Regency Hotel

Park Avenue at 61st Street, New York, N.Y. 10021 (212) 759-4100

*America's only
Luxury Convertible*



1976 EXCALIBUR SS

This elegant handcrafted masterpiece combines the design and authentic character of the famous Mercedes Benz SS Series cars of the 1927 era with the proven technology of the General Motors 454 Engine, 4 wheel power disc brakes, 4 wheel independent suspension, automatic transmission, and power steering. Every luxury option available on a fine motorcar is standard equipment on the Excalibur, including air, stereo, removable hardtop and convertible top and radial tires. Two distinctive models — PHAETON (Four-Place) and ROADSTER (Two-Place).



Leases available, call or write for information today!

EXCALIBUR MOTORCARS LTD.

3160 Skokie Valley Rd. (Box AD)
Highland Park, IL 60035 (A suburb of Chicago, Illinois)

Telephone (312) 433-4400

*Prices and Specifications Subject to Change Without Notice.
Rep. Excalibur Auto Corp.

WINE

continued from page 192

French soldiers who often came down with malaria. Someone convinced the high command that absinthe numbered among its virtues an antimalarial quality. Thenceforth the soldiers were issued rations of absinthe with instructions to add a bit to their wine. That they did and became converts by the thousand. In succeeding decades the taste for absinthe spread through the French populace, and from being the medicine of the army, it rose to being the mark of poets, artists, writers, sportsmen and members of high society.

Pernod, the lineal descendant of the original absinthe, is certainly the most popular member of the family in the United States. No bar is without it. Ricard, said to be the most popular variety in France, is uncommon in Amer-

THE POET VERLAINE CALLED ABSINTHE "A GREEN GODDESS."

ica, and I do not recall ever seeing Berger. Another member of the family, ouzo, is Greek, and the Spanish member is anis del mono. Many related spirits are made in the Middle East, North Africa, the East Indies. These are called *arrack*, *arak*, *raki*, and other spellings. An American version is Herbsaint, from New Orleans.

It seems to me that the French way of drinking Pernod and its kind is the only really satisfactory way. The spirit is served by itself in a tall glass with a small pitcher of cold water on the side. The drinker adds as much water as he likes, about five-to-one being usual. Ice in the glass can be tolerated, though it is not desirable.

True absinthe I have never seen, but it is always described as green. The poet Verlaine, who was equally famous for his devotion to absinthe and for his poetic descriptions of its effects, called it "a green goddess," "a green fairy," and "a green muse." Pernod becomes a very pretty greenish yellow when water is added. Ricard has a duller cast, and ouzo becomes pure white. The little ceremony of slowly adding the water and thoughtfully watching the cloudiness develop is all part of the drink. A century ago in Paris the waiter would do the pouring. He would put a lump of sugar in a perforated spoon held over the glass and slowly pour the water over the sugar.

Absinthe always seems to be associated with people sitting around a table talking, or sitting at a sidewalk café watching the world go by. It is the drink of leisure and conversation. A quick Pernod is unthinkable. A seasoned aficionado makes a drink last an hour or two. Two drinks can make an afternoon. People used to talk about absinthe addicts, and perhaps it was addictive. I don't really know, but so much nonsense has been talked about absinthe that I have reservations. More likely it was an agreeable habit like Pernod, Ricard, ouzo—and the rest. Popular mythology has a way of exaggerating. □



A distinguished source for fine rugs and carpets

Kismet . . . from our exclusive collection of hand-woven dhurries.

ro rosecore

Rosecore Carpet Co., Inc. / 979 Third Ave., New York 10022 / (212) 421-7272

ATLANTA

Designer Products
Peachtree Hills Ave.

ASPEN

Source 1, Ltd.
P.O. Box 11360

BOSTON

Kaplan & Fox
126 Brookline Avenue

DALLAS

Castlebury-Held
390 Decorative Center

CHICAGO

John Strauss Showroom
160 East Erie St.

HOUSTON

Castlebury-Held
2914 Virginia St.

LOS ANGELES

Kneeder-Fauchere
Pacific Design Center

MIAMI

Louis Mittman, Inc.
7636 N.E. Fourth Ct.

SAN FRANCISCO

Kneeder-Fauchere
101 Kansas St.

Consider the care-free,
permanent
beauty of
Burma teak
furniture by

Lister



Benches and suites for patios, gardens and parks.

Lister patio and garden furniture of Burma teak weathers through all four seasons to a beautiful silver-grey. Or an application of any teak dressing will preserve the rich golden tones. Either way, Lister Burma teak furniture will last a lifetime.

A wide choice of styles and sizes of bench seats, chairs and tables are expertly crafted in England from the world's most valuable timber—felled along the

forested banks of the Irrawaddy River. Individual pieces or entire suites of Lister Burma teak furniture add a decidedly different enhancement to any broad terrace or lawn setting, or intimate outdoor conversational corner.

The components of each piece of furniture are precision trimmed and fitted for rigid stability in the tradition of quality by which Lister is known worldwide.

Write for free full-color brochure.

Lister Burma teak "Severn" seat with matching chair.

Other styles include "Warwick", "Mendip", "Amberley", "Burford"—variously available in 4', 5', 6' and 8' seat lengths. All have matching chairs.

LISTER FURNITURE



A DIVISION OF HAWKER SIDDELEY INC

P. O. Box 1002, 7 Delaware Drive, Lake Success, L.I., N.Y. 11040 • Tel.: (516) 437-6800

GRANDFATHER... IT HAS EVERYTHING, AND MORE. On the slopes of 6,000-foot Grandfather Mountain from which it derives its name, Grandfather Golf and Country Club has been developed as the perfect setting for outdoor recreation in privacy and seclusion. This member-owned club located in Northwestern North Carolina's highlands is perfect for either your Summer residence or your year-round home. A superb golf course, indoor and outdoor tennis, sailing, fishing, swimming, and a complete children's activity program are just a few of the features of Grandfather, one of the finest private-membership properties anywhere. Spacious residential lots and luxury condominium apartments offer the ideal retreat from the outside world.

For additional information about **Grandfather Golf and Country Club**, forward the coupon below to G. F. Co., Box 208, Linville, N. C. 28646

Name _____

Address _____

City _____ State _____

This is not an offer to sell. Prospective purchaser must visit property and obtain HUD property report from developer and read it before signing anything. HUD neither approves the merits of the offering nor the value of the property as an investment, if any.

Felber

STUDIOS

110
Ardmore
Avenue
Ardmore,
Penna.
19003
215
MI 2-4710



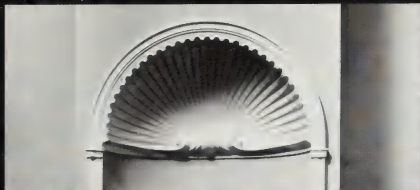
Felber's 50 years experience creates the interior with the proper ceiling background

Architectural artwork from the past, engineered for today.



No. 114 The Shell and Bellflower Cornice Moulding has been favored in every period of architecture. Below it is the No. 150 Accessory Moulding in the ever popular trellis design.

No. 703 Niche Cap and Casings. This beautifully designed and pre-engineered shell makes a fine doorway or wall niche.



For information on our complete line write:

FOCAL POINT Inc.

3760 Lower Roswell Rd. Marietta, Georgia 30060 404 971-7172

Change of address and order form

IF YOU'RE MOVING, PLEASE LET US KNOW 8 WEEKS IN ADVANCE.

Mail to: ARCHITECTURAL DIGEST
P.O. Box 2415
Boulder, Colorado 80302

Write to the above address for all matters concerning your subscription – billing, renewal, complaints, additional subscription, etc.

Subscription prices in the U.S., possessions, Canada and Mexico, \$17.25-1 year, \$34.50-2 years, \$51.75-3 years.
Foreign countries \$19.25-1 year, \$37.75-2 years, \$57.25-3 years.

ATTACH YOUR PRESENT MAILING LABEL HERE
AND FILL IN YOUR NEW ADDRESS BELOW

To order, check Box: ☐ new ☐ renewal

Name _____

Address _____

City _____

State _____

Zip _____

PREVIEWS

ARCHITECTURAL DIGEST
JULY/AUGUST 1976



Architectural Digest Visits

JULIA CHILD

at home in Cambridge, Massachusetts.

THE DUKE GARDENS

Poetic interpretations of classic horticulture.

HISTORIC HOUSES

Restoration of *Bayou Bend* in Houston, Texas focuses on rare American antiques collection.

A DESIGNER DESIGNS FOR HIMSELF

Albert Hadley understates his New York apartment with the excitement of neutrals.

INTERNATIONAL INTERIORS

England: The classical manor house, warm in tradition. Mexico: Whitewashed splendor serves as a hideaway of pleasure overlooking the sea. France: Designer François Catroux takes a contemporary approach to his own apartment on the Ile Saint-Louis.

DESIGN FEATURES

The originality of Sally Sirkin Lewis restages the Beverly Hills house of Joni Mitchell.

Richard Himmel updates tradition in a Chicago penthouse. Michael de Santis uses dramatic informality harmonizing a Long Island beach house with the ocean backdrop. Hal Broderick creates eloquent space: a sweep of glass and light infused with the rolling meadows of the California countryside.

ART AND ANTIQUES

American Art Pottery... Autographs and Documents

AND MORE...

The contemporary look of 200 year old wallpapers



The Hope Lodge Bedroom, Fort Washington, Pennsylvania

Early American Homes" By Reed

Introducing "Early American Homes". Thirty documented, hand-printed wallpapers that have been meticulously researched and beautifully reproduced by Reed Ltd.

Steeped in history, and rich in detail, these unique wallpapers were discovered in American homes which were built between 1707 and 1880. Many of these residences have now been restored to their original style of decoration. As a result, the papers can once again be viewed in the settings in which they were first hung.

Now these special wallpapers with their timeless designs can grace your home. With the original colors and patterns impeccably reproduced, each of these classics is sure to be a collector's item.



This superb collection is available through your interior designer and fine showrooms everywhere.

To obtain your illustrated full-color, 32-page "Early American Homes" booklet, containing room settings and a colorful history of the home where each paper was first displayed, send \$4.50 to Reed "Early American Homes", P.O. Box 52899, Atlanta, Georgia, 30305.

Telephone 404-267-6383.





Karges
FINE CABINET MAKERS SINCE 1886

*The Karges Furniture Company, Inc.
Evansville, Indiana 47707*

Write Dept. AD for full color Karges Sampler \$2.



This Breakfront Cabinet was first pictured in Architectural Digest in 1931 and then offered by its creator, the famous George Tifal of Hollywood. Tifal was highly regarded for his precise craftsmanship and devotion to Old World methods of cabinetmaking.

This exciting example of the art of woodcarving is made from rare Cuban Mahogany and is a composite design taken from several authentic Georgian Cabinets. In the original advertisement Tifal with some pride declares: "If we may speak without vanity this is one of the best Breakfront Cabinets we have ever seen, or perhaps ever made."

Nicholson's

of Laguna Beach

Now offered for sale by Nicholson's.

THOMAS BARTLETT INTERIORS



*Antique French Marble Top
Butcher's Table*

In the Napa Valley Wine Country
Yountville, California 94599 (707) 944-2771

*The next best experience to
the veritable French
countryside is a visit to...*

LA REMISE DU SOLEIL



704 SANSOME STREET
SAN FRANCISCO, CA 94111
(415) 398-8646

ONE OF THE BAY AREA'S
FINEST SELECTIONS OF:

ANTIQUES

18th & 19th CENTURY
ENGLISH & FRENCH
COUNTRY ANTIQUES AND REPRODUCTIONS

THE neighborhood

3917 Grand Avenue, Piedmont, Calif.
655-1771



There's just no way to compromise on the beauty and integrity of an Oriental Rug. At the Oriental Rug Exchange we won't compromise on quality. Come visit our new showroom and we'll show you just what we mean by quality at a price.

Oriental Rug Exchange

339 North La Cienega Boulevard
Los Angeles, California 90048
(213) 657-1633

(expert cleaning and repair, and we'll buy your used rug too!)

Now in Saratoga



Billie Nelson
formerly of Los Altos

18th, 19th Century American and English furniture and accessories of quality and distinction. Open every day.

20490 Saratoga - Los Gatos Rd. Saratoga, Calif. (408) 867-2363

Hydrangea

Fish

Dogwood

Send for information regarding our extensive Tiffany Lamp collection. We purchase individual pieces or entire estates world wide.

CORINTHIAN STUDIOS

521 SUTTER STREET
SAN FRANCISCO
CA 94102. (415) 362-0717

20506 SARATOGA - LOS GATOS RD., SARATOGA
CA 95070. (408) 867-4630



THE BRIGHT EAGLE

Mary J. Peffererty Antiques Inc.

1040 Noel Drive, Menlo Park, Cal. 94015

(415) 322-2250



Queen Anne Welsh Dresser

Early 1700's

And Unique Set of

Hand Painted English Plates.

Circa 1830.

Twelve Welsh Dressers

in Stock.



The Bright Eagle, built in 1869,
has 25 rooms filled with Antiques.

For people who prefer Old World elegance...

Our unique direct
import collection.
European reproductions
that capture the warmth
and craftsmanship of
the past. Blended
skillfully by our
interior designers to
create an elegant
atmosphere for the most
discriminating home.



TAYLOR'S World of Elegance
6479 Van Nuys Boulevard, Van Nuys • (213) 873-1081 • 786-5970

We invite you to view our outstanding Galleries of unusual imports shown in over 50 display room settings. Open daily 9 to 5:30, Monday and Friday 'til 9, Sunday 1 to 5.

The Sorcerer's Apprentice *Interiors • Gifts • Furniture*



MEI LING'S
Chinese Painting, Antiques
& Objets D'art
9011 Melrose Ave., LA 90069, Ca. Tel. 550-7069

VOJTECH BLAU

RUGS AND TAPESTRIES

MEMBER OF THE ART AND ANTIQUES DEALERS LEAGUE OF AMERICA, INC.
APPRAISERS ASSOCIATION OF AMERICA

980 MADISON AVENUE NEW YORK CITY 10021

FIFTH FLOOR OF THE SOTHEBY PARKE BERNET BUILDING PHONE (212) 249-4525

*Antique Peking
Chinese Pictorial
Pile Rug
8.6 x 5.5 feet*



*(Color Transparency
Available)*

We are always interested in purchasing single pieces or whole collections
of antique and semi-antique rugs and tapestries.

All inquiries will receive prompt attention and are always welcome.

Specializing in rare antique Oriental and European Carpets, Tapestries and Textiles

GURR JOHNS & ANGIER BIRD, INC.

343 United California Bank Building

9601 Wilshire Boulevard

Beverly Hills, California 90210

Telephone: (213) 271-8141

(213) 271-8142



Photograph by courtesy of The Hamilton Galleries, Beverly Hills

Appraisers of antique and modern
furniture, paintings, rugs, silver,
jewelry, porcelain and glass.

ALICE RYDELL, A.S.I.D.

Interiors

Member of the American Society of Interior Designers

COMPLETE INTERIOR DESIGN

...UNUSUAL ANTIQUES



*English Regency settee c. 1810, tortoisèd rosewood
with gilded swan details. Parrot green velvet upholstery.*

By appointment only: Telephone (415) 322-8659
Post Office Box 376, Palo Alto, California 94301

R&H

RANDOLPH & HEIN, INC.



LACQUERED CANE COMMODE #1008

SHOWROOMS:
GALLERIA DESIGN CENTER, SAN FRANCISCO
L C S INC, NEW YORK
KNEEDLER FAUCHERE, LOS ANGELES

GENERAL OFFICE:
ONE ARKANSAS ST., SAN FRANCISCO CA 94107



Wedgwood Basalt Urn with Cover
9" high, circa 1800

EVANS & GERST

ANTIQUES

667 REDONDO AVE., LONG BEACH, CALIFORNIA 90814
Phone 213/439-1404

ANTIQUES

3 Great Shows

300 Collections

A trio of prestigious Antiques Shows for discerning collectors. If you appreciate rare treasures and genuine values, if you seek authenticity and elegance, come to these great show-sales where America's most distinguished dealers offer matchless antiques.

Hollywood Palladium
May 20-23

Brooks Hall, San Francisco
May 28-30

Stardust Hotel, Las Vegas
June 10-13

*Bustamante Enterprises
De Lew & Associates*

MERZ

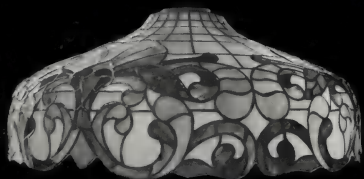


"CAMBRIDGE SCALE" 19 in. high, 23 1/2 in. wide, weight 12 lb. 4 oz. An extraordinary appointment for the executive office or setting requiring an important touch. A numbered edition of 500.

MERZ is one of America's few remaining artisans devoted to fashioning interior accessories of unsurpassed design and workmanship. All items are limited editions, numbered, cataloged and signed.

The complete MERZ Collection has been beautifully illustrated in their new 38 page, full color catalog. Five dollars credited.

MERZ & CO., P.O. Box 767, Smithtown, N.Y. 11767
516-265-6877



A unique selection of handcrafted
colored glass lamps and
lighting fixtures in the manner
of Louis Comfort Tiffany.

Burton Witkovsky

Tiffany Lamps West

8927 W. Beverly Blvd.
Los Angeles, California 90048
(213) 272-4996



K.W. Johnson Ltd. Antiques

**17th and 18th Century
French and English Furniture
and Marine Art**

912 N. La Cienega Blvd., Los Angeles, CA 90069 (213) 652-9084

Our Style Of Professionalism

Jack Hatounian has been in the Oriental rug business long enough to know that referrals by satisfied customers are the only way to maintain a sound reputation and an enviable business ledger. That is why he would rather send you to a competitor than provide a client with a carpet which does not further enhance that reputation.



This philosophy has allowed Mr. Hatounian to spend 50 very satisfying and rewarding years in the Oriental rug business. He would like to help you do the same in your business. Come see the finest Oriental rugs in the world at:

ADIL BESIM

& Co., Inc.
Direct Importers of Fine Oriental Rugs
VIENNA-ZURICH-PASADENA
1756 East Colorado Boulevard, Pasadena, CA 91106
(213) 795-7589 (213) 681-7031

Finest Collection of Oriental Rugs in America
Open 9:30 am to 5:30 pm Monday thru Saturday
We are also interested in buying your Oriental rug.



World's Finest Manufacturers of Shutter
Doors and Room Dividers

Shown above: 3 1/2" louver blades.
Also available: 2 1/2" and 4 1/2".
Also, Special Design "5" louvers.

Paul Heinley's
SHUTTERS

Showroom & Factory
3550 Hayden Avenue
Culver City, California 90018
213/870-4895 213/835-
San Diego:
714/463-3281

